

The Largest Circulating Writer's Magazine

WRITER'S DIGEST

~100~
*Different
Markets
in Every
Issue!*

February, 1933

N.S.E.

Writing A Novel

By Clarke Venable

Make Your Story Convincing

By Lurton Blassingame

The Log of A Best Seller

By Charles Yale Harrison

The Sine Qua Non

By Hamilton Craigie

The Literary Story Goes Primitive

By Thomas H. Uzzell

Contest Notes New York Market Letter
The Writer's Market

THE NATIONAL LITERARY BUSINESS MAGAZINE

20¢

What \$3 Will Now Buy

Qualifications

Graduate, University of Minnesota; one year Law School, University of Missouri; Post Graduate Fellow, Harvard College; Post Graduate Fellow, Columbia University; Special student, University of London, England; Three years European travel; Member writing staffs: *Minneapolis Tribune*; *New York Sun*, *London Standard*. Washington Correspondent: *Everybody's Magazine*; Fiction Editor, *Collier's Weekly*; Managing Editor, *Nation's Business*; Editor, *Travel Magazine*; Special lecturer on fiction writing, Columbia University.

LITERARY WORK

Financial publicity, J. P. Morgan & Co. Short stories published in *Saturday Evening Post*, *Collier's*, one to be published in *Woman's Home Companion*; also stories in minor magazines. Articles in *North American Review*, *House Beautiful*, *American Golfer*, *New York Times*, *The American Scholar*, etc.

TEXTBOOK

"Narrative Technique," authoritative work on construction of short stories and novels for eight years; used in leading colleges, and selling steadily every year.

THESE are bargain days. You, a writer seeking expert guidance to editorial favor, examine the offers made to you in this magazine. You can find any kind of offer you wish, even that sweet-sounding offer to work for you for nothing. Read them all. As you do so, note carefully the critic's:

1. Intellectual qualifications.
2. Editorial experience.
3. Writing experience.
4. Teaching experience—*length of time* he has been helping writers.
5. Number of sales *recently* (look for a statement of the *period covered by the sales*).
6. Textbook written and *its standing and current use in the educational world*.
7. The English displayed in the offer itself.

NEWS FROM MY OFFICE:

Today I have sent to press a volume entitled "Best Stories of the Year" (1932) to be published by Harcourt, Brace & Co., a leading New York publisher, about April first. The work of the best story writers of today with interpretative comments approved by the authors will be found in this volume. One of the authors represented sought my advice at the beginning of his career.

Writers accepting my advice have during *the last four months* sold forty stories to current magazines. Details on request.

Miss Anne Cameron, one of the most distinguished story writers of today whose work you have seen repeatedly in the *Saturday Evening Post* writes me concerning my comments in the *Writer's Digest* for last September on her story, "Twins": "I appreciate the insight with which you caught the overtones of my story. I could not have analyzed it half as well myself and you caught my intentions, both expressed and unexpressed, with the surety of an artist-critic."

CONCERNING MY PRESENT OFFER:

For \$3 (fee until recently was \$5) I will read your manuscript, tell you sharply its good and weak elements, discuss its possibilities, if any, replot it for you, if the basic idea has value, and advise with you generally about your writing career. The fee covers one manuscript of 5,000 words or less; 50 cents for each additional thousand words.

Write for my free pamphlet "How I Work With Writers."

If you live in or near New York City, write or telephone me (Vanderbilt 3-1245) for particulars about my resident group in fiction writing beginning February 14th.

THOMAS H. UZZELL

342 Madison Avenue

New York City

Errata

Through an unfortunate printer's error pages 37 and 41 were transposed in some of the February Writer's Digest magazines. Therefore from page 37 turn to page 42. From page 41 turn to page 38.



Here's the famous typewriter that is changing the writing habits of the world



29⁵⁰

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Harry Stephen Keeler, famous author and editor, says: "Woodford has blown the lid off of the whole writing, selling, and publishing game in this amazing departure from the thousand and one other books on such subjects. . . . It is as packed with laughs as it is with inside information."

WRITER'S DIGEST says: "One of the two books that every writer MUST have—the other being a market guide."

"TRIAL AND ERROR" is selling fast; order now. (\$3.00, postpaid. Cash with order or C. O. D.)

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307 Fifth Avenue

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There's a way for you to write successfully. I'll tell you exactly how I propose to assist you—without obligation. Remarkable success by new writers who work with me! Write today for my booklet—"How I Help You Write to Sell." A stimulating story with a message for you about my work with writers. Free on request. Please address—

Ten years member editorial staff and regular contributor to *American Magazine*. Lecturer in charge of Fiction Writer's Workshop, College of the City of New York. Additional details "Who's Who in America."

M. K. Wisheart

20 E. Twenty-ninth St.
NEW YORK CITY

Writer's Digest is your best introduction when writing advertisers.

THE FORUM

DEAR EDITOR:

One thousand dollars in prizes will be given for material in connection with the 1933 edition of *The Bawl Street Journal*, which will appear late in May.

Last year you were kind enough to run a notice about our paper, and your readers won prizes, totaling \$200. None had written for us previously.

The Bawl Street Journal, a wholly humorous publication devoted to burlesque and satire aimed at Wall Street and those who work there, is published once a year by *The Bond Club of New York*. It is a full-sized, ten page newspaper similar in appearance and make-up to *The Wall Street Journal*.

Prizes ranging from \$25 to \$100 will be given for news stories, short news items, advertisements and editorials.

We do not want jokes or poetry.

Readers who wish full information about the types of copy wanted and the prizes offered for 1933 should write to me.

JOHN A. STRALEY

117 West 13th Street, New York City.

requesting a copy of our instruction leaflet.

DEAR EDITOR:

Horse & Jockey is a 40-page monthly magazine published in the interest of people who play the races. They are interested in the articles of success on how to beat the races and items and system on how to pick horses.

All material is paid for or returned almost immediately and the man who can supply us with the kind of material we want, can find a steady market.

The people who write us regularly know that we accept 90% of the material they send. We have bought material from many WRITER'S DIGEST readers. Unless you positively know and understand racing, please don't write for us.

CHARLES L. HALL, President,

Phoenix Publishing Company,

2337 Devon Ave., Chicago, Ill.

DEAR EDITOR:

We purchase two crossword puzzles each week. They must be from 17 to 19 squares in size, must contain no unkeyed letters, and must conform to rigid standards as to word content.

Puzzles unsuited to our needs will be returned only if stamps are enclosed. Acceptable puzzles will be retained until they can be used, or returned if a specific request, accompanied by stamps, is received.

UNITED FEATURE SYNDICATE,

220 E. 42nd St., N. Y. C.

DEAR EDITOR:

One's first sale deserves some sort of offering upon the altar of the gods. Here's mine:

I subscribed to your magazine during the darkest hour that is loosely described as being just be-

fore dawn. I was inclined toward the belief that editorial offices operated on the same principles as automatic restaurants; that a machine, at the end of the line opened my manuscript envelopes, dropped my story, with a rejection slip, into the return envelope and deposited it in a mail chute.

So far, market pointers in your magazine have brought me two checks, totaling \$86.00, and, to a rookie writer, like myself, *that's somethin'*. It is a great comfort to know that there really are such things as editors. It was a dark day for me when I discovered that there was no Santa Claus and I was beginning to believe that editors were another such sell-out.

Thanks for your help.

CHARLES DRYDON HALE, Seattle, Wash.

DEAR EDITOR:

In your recent circular you patted yourself on the back for publishing such a fine article as Craigie's *"How to Write Westerns,"* and asked what the rest of us thought about it. I'm going to tell you what I think.

I've never been east of Denver. Now I've sold a couple of hundred Western stories, about 25 of which have been published in book form here and in England. Some have even been translated into foreign languages and, what I am most proud of, the Braille system. But I'm having a tough time, and here is why.

About ten years ago I sold my first story to *Adventure*. It was a novel. Immediately readers wrote in that a writer had arisen who knew his stuff. Well, I sailed right along for a while. And then this crop of east-of-the-Potomac-writers came along.

Well, sir, first thing I knew, I began to get letters asking me why fer gosh sake I didn't go West and find out what the country was like. Didn't I know that all Westerners said "yuh" and "thuh," and didn't I know that cowboys always rode on a run and never stopped without letting out a yip? Didn't I know that they never walked; they always "ankled?" And if they went places they always "high-tailed" it. I didn't even know that cattle are always held in a herd, and that a steer can be the father of a band of calves.

Until I was thirty years old I'd never done anything except punch cows, ride broncos, herd sheep, and work on ranches. I thought I knew it all.

But I'm getting properly humble again and am prayerfully learning all over again from the boys east-of-the-Potomac. But, sir, it comes hard.

I'm a stranger to the country which magazine readers now think was the West.

My ignorance is appalling, and I'm afraid that after all Mr. Craigie's secret, valuable as it undoubtedly is, and authentic, won't entirely solve my problem. Won't you please, Mr. Editor, get some west of the Mississippi writer to write us a secret which we mis-guided Westerners can use?

I am enclosing my subscription renewal. The DIGEST is fine.

FRANK C. ROBERTSON, Springville, Utah.

EDITOR'S NOTE:

There are enough readers East of Denver as well as West of Denver who do not know the West as she is that Mr. Craigie has been able to sell successfully every western he has written. If there were not a preponderance of readers favoring the Craigie type of western stories, editors would be quick to turn to something new.

"IT CAN'T BE SOLD!"

said famous editors, of a fine story by Allan Chase, prepared as we suggested. "It's great—but there's no market for it!"

So—we sold it to MODERN YOUTH, before the magazine even appeared! The first of many sales in the past two months for this new writer!

Our particular pleasure lies in finding markets for stories that can't be sold!

This is the sort of service our international literary agency, in close touch with American and European markets, has always rendered. So well have we sold in the past "depression" year that we have been able to form our own publishing firm—*Carlisle House*, already known for its amazing first book by Jack Woodford!

Our service? Initial fees refunded from our 10% sales commission. Revisions free—always. No "courses" for sale. No calculated praise.

Fees? Nominal! Detailed criticism and exhaustive marketing service on all stories and articles, \$1 for each 4000 words up to 60,000; over 60,000, \$15 for any length. Poems, 50c each.

Won't it pay you to bring your marketing problems to us?

International Publishing Service Company
(Affiliated with *Carlisle House Publishers*)
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All subjects—Fiction (Novel length), Verse, Business, Religion, Travel, Medicine, Science, World War, Professions, History, Politics, Sports, Humor, Juveniles, Miscellaneous. Prose (30,000 words and up); Verse (book-size collections). Friendly reading free, and prompt report.

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At 22 E. 12th St.,
CINCINNATI, OHIO

SUBSCRIPTION RATES—
United States, U. S. Possessions, and Mexico, \$2 a year. Other countries in Postal Union, including Canada, \$2.50 a year.

CHANGE OF ADDRESS—When a change of address is ordered, both the new and old address must be given. The notice should be sent two weeks before the change is to take effect.

UNSOLICITED MANUSCRIPT will receive the careful attention of the editor, but no responsibility is assumed in case of loss in mails. Stamped, self-addressed envelopes must be enclosed in all manuscripts. Richard K. Abbott, Editor; Aron M. Mathieu, Business Manager; J. B. Edwards, Advertising Manager; M. L. Price, Circulation Manager

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the literary business magazine

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No. 3

Contents

The Forum	2
Writing a Novel.....By Clarke Venable.....	11
Good Popular Science Markets.....By Robert M. Hyatt.....	17
Make Your Story Convincing.....Mr. Lurton Blassingame..	20
New York Market Letter.....By Harriet Bradfield.....	24
Writing Greeting Card Verse.....By Herbert Mantz.....	28
The Log of a Best Seller.....By Chas. Hale Harrison..	31
Reliable Contest Announcements..By Madeline Archer.....	35
The Sine Qua Non.....By Hamilton Craigie.....	37
Literary Goes Primitive.....By Thomas H. Uzzell.....	41
The Writers' Market.....	48

WRITERS' SUPPLIES

WRITERS' SUPPLIES

"OH, DEAR," SIGHED THE GANGSTER

NOW, honestly, a gangster wouldn't sigh, "Oh, dear," would he? He'd spit out of the side of his mouth and curse. You have to put the proper words in the mouth of your character and you have to type your story on the accepted kinds of manuscript paper and mail in envelopes that protect your offerings. 17 editors told us their preferences—here they are!

Karolton Envelopes, 32 lb., the staunchest carrier on the American market: for flat mailing, 25 9x12 and 25 9½x12½, \$1.40. If you fold the sheet once, 25 6x9 and 25 6½x9½, 95c; if you fold the sheet twice, use 50 No. 10 and 50 No. 11 (100 in all) for \$1. For correspondence, 100 small white envelopes (6¾) 45c.

Typewriter ribbons, 75c; wide ribbons, \$1. Carbon paper, 10 sheets 20c, 25 sheets 40c. Manuscript boxes, 5 for 60c.

Manuscript paper, 8½x11: Hammermill Bond, 16 lb., \$1.25 per 500 sheets; 20 lb., \$1.60. Ripple Finish, \$2. Arena Bond, a rag-content paper, \$2.25 for 500 sheets. Onion skin, 75c per 500. (Note: if your order includes paper, add 15% extra for postage if from a Pacific coast state, or 10% extra elsewhere West of the Rockies.) Samples, 10c; price catalog, 5c.

SPOTLIGHT No. 6—Handy Sealer, to moisten stamps and seal envelopes: Regularly \$1.95, reduced to \$1 this month.

Remit any convenient way. Writers' clubs are entitled to liberal discounts.

GOOD NEWS

We are continuing our criticism service and featuring a new low rate. The first 4,000 words cost only \$1.65 plus return postage. This entitles you to a full analysis of your errors and the good points for you to work on. (If less than 4,000 words, the rate is 50c per thousand plus return postage.) For a thorough revision, the rate is \$1.00 per thousand words, postage extra.

THE SUPPLY STATIONER, Dept. D

4415 CENTER AVENUE

PITTSBURGH, PENNA.

Writer's Digest is your best introduction when writing advertisers.

Editors give readers what they want, not what they should get, or what is necessarily true. WRITER'S DIGEST, therefore, whose prime purpose is to help readers sell more material is proud to have published Mr. Craigie's article explaining a system and technique that works, rather than Mr. Robertson's method of adhering to the actual West—which technique according to him is not working so well.

How many lives end happily? Possibly one out of a thousand. How many published stories end happily. Possibly 999 out of a thousand. Readers want happy stories; ergo they get them. Readers want a wild and woolly, firey, slap-em and bust-em West and Mr. Craigie gives it to them. His fan mail proves the rightness of the editors who buy his stories.

DEAR EDITOR:

We are buying one and three act plays for amateur productions.

It is our policy to purchase outright. One act plays should run from fifteen to forty minutes, and three act plays should run from two and a quarter to two and a half hours. Our market is principally with high schools, and scenic setting should not be complicated. We prefer one simple interior or one simple exterior set throughout a three act play. Plots based on sex problems, domestic infelicity and so forth, obviously are not acceptable.

We pay from twenty-five to fifty dollars for one act plays, and from fifty to four hundred dollars for three act plays.

We have been established for over three years, and refer by permission to the Sixth and Beacon Branch, Bank of San Pedro, and to the Marine Branch, Security First National Bank of Los Angeles, as to our integrity and responsibility.

PACIFIC PLAY BUREAU,
P. O. Box 343, San Pedro, Calif.

DEAR EDITOR:

My first success came to me through your magazine quite a number of years ago and I have made many sales, as time has passed, to editors whose addresses and requirements were listed on its pages.

I am truly grateful to your helpful magazine for the measure of success which I have gained.

LILLA PRICE SAVINO, Portsmouth, Va.

DEAR EDITOR:

Startling Detective Adventures is particularly interested at this time in true and thrilling mystery stories that contain strong woman interest in any length up to five thousand words. We are also hunting for a number of fast moving yarns of one or two thousand words.

We are always partial to stories that are accompanied by a number of striking photographs.

Mention of a particular desire for woman interest does not mean that we are not, as always, interested in the usual run of striking true crime yarns.

DOUGLAS LURTON, Editor,
529 South 7th St., Minneapolis, Minn.

DEAR EDITOR:

We are interested in publishing small paper bound books something of the type of the little "Blue Books" (Haldeman Julius) but of a higher grade. The books must be short and to the point, on subjects which will be of interest to a large number of people and interestingly written. Such

Beginners Only



ON THE 15th of each month WRITER'S DIGEST enrolls a new group of fifty students in its *Beginner's Individual Course in Short Story Writing*.

Experienced students, or writers with a good record of MS. sales are not eligible. Fifty students will be accepted and trained.

The purpose of this Beginner's Course in Writing is to show plainly the elements in writing and painstakingly explain how to write short stories. The course lasts four months.

GRADUATES of the *Beginner's Course in Writing* will not suddenly become professional writers, nor will they be able to do stories offhand for the smooth paper magazines. They WILL, however, understand a few secrets of professional writing, and be able to compose good readable English in the approved editorial style. Only sincere students desired.

The price of this course is quite reasonable. You will have opportunity to study under experienced professional writers who will take an individual interest in your progress. Typewriters loaned to those students not owning one. As the class will be limited in number, we urge you to reply at once. Complete details, and an outline of the *Beginner's Course in Writing* that will intrigue and inspire you await sincere inquiries.*

WRITER'S DIGEST
22 EAST 12TH STREET
CINCINNATI, OHIO

Kindly send details of the *Beginner's Course in Writing*. This puts me under no obligation.

Name

Address

City..... State.....

*We believe this to be the lowest priced short story course sold by a reliable institution. Money back guarantee on all enrollments.

things as biography, books on current topics of wide interest, history and "how to succeed" books. Our idea is to publish one a week and sell them for not over twenty-five cents. Able intelligent writers should query us, enclosing stamp for reply if capable of turning out such material. Must be well written. *Send no scripts.* State what you can do along this line.

ROBERT C. COOK, *Editor*,
Robert C. Cook Co., 277 Broadway, N. Y. C.

DEAR EDITOR:

We have awarded \$350.00 for the best work published in our magazine during the year, September, 1931 through August, 1932. The awards are made yearly by the National Federation of Temple Sisterhoods to encourage original contributions by Jewish writers, artists and musicians. This year's awards went to the following:

Harry Alan Potamkin, Ethel Fleming, Samuel Jaffe, Leon Fram, Louis Bunin, Clement Wilenchick, William Gropper, Laura Benét, Henry Brant, and Lehman Engel.

ELSA WIEHL, 3 E. 65th St., New York City.

DEAR EDITOR:

I have doubled my sales, since I started grouping my markets. This group will aid beginners but will be of little value to those who have arrived and make the larger publications.

Juveniles—Religious

(500-600-700 words fit most) (Ages 4-9)

Picture Story Paper, 420 Plum Street, Cincinnati, Ohio. (1c)

Dew Drops, D. C. Cook, Elgin, Ill. (1c)

The following pay ½c:

Mayflower, The Pilgrim Press, 14 Beacon Street, Boston.

Storyland, Christian Board of Pub., Beaumont and Pine Streets, St. Louis, Mo.

The Catholic Boy, 2642 University Avenue, St. Paul, Minn.

Storytime, Baptist Sunday School, 161 8th Avenue N., Nashville, Tenn.

Stories, 420 Witherspoon Bldg., Philadelphia.

Our Little Folks, United Brethren Pub. House, Dayton, Ohio.

Story World, 1701 Chestnut Street, Philadelphia.

Juveniles—General

(800-1200 words best) (Ages 2-12)

Child Life, 536 S. Clark Street, Chicago. (overstocked at present)

John Martins Book, 300 4th Avenue, New York.

Play Mate, 3025 E. 75th Street, Cleveland, Ohio. (very few fairy tales)

Junior Home Magazine, 1018 S. Wabash Avenue, Chicago. 1c (pub.)

The Cradle Roll Home, 1618 8th Avenue N., Nashville, Tenn. (½c—under four years)

Adult Magazines, Using Juveniles

American Farming, 537 S. Dearborn Street, Chicago.

Catholic World, 411 W. 59th Street, New York.

Kindergarten Primary Magazine, 278 River Street, Manistee, Michigan.

The Grade Teacher, 425 4th Avenue, New York.

Journal of Education, 6 Beacon Street, Boston.

The Instructor, 514 Cutler Bldg., Rochester, N. Y. (good rates)

Farm Publications Using Adult Short Stories

Farmers Wife, 61 E. 10th Street, St. Paul, Minn.
Farmer and Farm, 57 E. 10th Street, St. Paul, Minn.

The Farm Journal, Washington Square, Philadelphia.

The Bureau Farmer, 58 E. Washington Street, Chicago.

Nebraska Farmer, Lincoln, Neb.

Women's Farm Journal, Berne, Indiana.

Canadian Countryman, 178 Richmond St. W., Toronto.

American Farming, 537 S. Dearborn Street, Chicago.

Michigan Farmer, Detroit, Mich. (½c pub., but very nice to deal with)

Adult Publications Using Love, Mystery, Humorous, "Home" Stories

American Cookery, 221 Columbus Avenue, Boston, Mass.

Blade and Ledger, 510 N. Dearborn, Chicago.

Everyday Life, 337 W. Madison Avenue, Chicago.

Home Friend Magazine, 1411 Wyandotte Street, Kansas City.

Household Guest, 315 Peoria Street, Chicago.

Grit, Williamsport, Pa.

The same, paying on publication:

Gentlewoman, 615 W. 43rd Street, New York.

Western Home Monthly, Bannatyne and Dagmar Street, Winnipeg, Man., Canada.

Home Circle, 327 E. Caldwell Street, Louisville, Kentucky.

Homemaker, 401 Scott Street, Little Rock, Ark.

Also *Christian Herald*, 419 4th Avenue, New York City, buys short shorts, but this is a religious magazine and you must be careful of the plot. Fine writing is demanded.

By intelligent grouping of your markets you make sales where otherwise you would throw a script away that had been rejected two or three times.

EVA WILDE, Osceola, Ia.

DEAR EDITOR:

We are just beginning the publication of a periodical to be sent to the operators of large fleets of trucks and buses, and we are interested in receiving very short articles and good photographs covering various phases of truck and bus operation.

We want specific instances of savings in truck operating costs, with specific names, dates and places. We want facts on how some operators are improving the efficiency of their operation, increasing the safety of their lines, or doing other things that make them outstanding from the commonplace.

We prepare all the general, humorous and strictly news material ourselves. What we want from free-lance writers is those "How he does it" feature stories from distant cities and states which we cannot create here in this office.

Please ask your writers to be sure to query us before writing a line of copy, giving us an outline of the story and a short statement of the facts with the particular angle they believe should be developed. We will give them a quick answer on

You Can Have the Best

Now, when earning money requires as much action as is needed for any fiction hero's success, you can't afford to gamble on writing courses. To answer your question, "Will I receive the most help for my investment if I work with Blessingame or someone else?" I'll make you this offer:

If, during collaboration with me, you can honestly say you received distinctly better help from any school or critic, I'll refund all the money you paid me; if you have found help fully to that I'm giving you, I'll refund fifty per cent of the fee.

Think About It . . .

and what it means to you. On a basis of dollar values you are certain to receive more for your investment than is possible anywhere else. If you haven't sought help before, you can save time and money by starting right.

This offer will be withdrawn when I have the clients I wish to work with intensively. I could not make the offer at all if I were not confident of my ability to help you. I am, for I've never failed to give my clients better help than they had known. A typical letter, just received, reads:

"I sold three stories in December by keeping in mind the things you drummed into me. Before coming to you I tried two widely publicized critics, one to the extent of \$150, without result. In four months' work you helped me sell four stories and learn the tricks responsible for these others."

An active client writes: "I cannot tell you how glad I am that I decided to work with you. That Mr. Mowre wants my story does answer my cry, 'Can I write?' And your new ending on _____ is a lesson in technique. It shows me more about getting effects than all the graded courses for which I so blithely subscribed."

Report from a client who worked with four critics before coming to me: "The current LOVE MIRROR features one of my stories, and the _____ yarn has just sold to them."

You Can't Lose . . .

These writers know. And I'm betting everything on my ability to help you get results for your stories. If you should stick to your job as V. P. of the Sleeve-On Company, I'll tell you so. But if you show possibilities, I'll work with you from your initial ideas through the finished manuscripts. Then I'll handle the stories for you if you wish. (I've just sold the English and Swedish rights to a story, the American rights to which I placed with COLLIER'S. How about three checks for one story?)

If you want further details of this offer, together with a booklet giving valuable information about technique, send a three-cent stamp for "Short Story Fundamentals" and write me about your problems. Better, send a manuscript for criticism. You'll be surprised at the help you'll receive. "THE CHALLENGE," reads a letter just received, "which had previously rejected it, bought _____ after I revised it as you suggested."

And the fees are as low as my standards of work permit. Criticism \$3 for 3,000 words or less, sixty cents per thousand thereafter. Collaboration for three or six months, \$20 to \$40 a month.

LURTON BLASSINGAME

Author of Stories and Articles in More Than a Score of Literary, Illustrated, and All-Fiction Magazines

552 RIVERSIDE DRIVE

NEW YORK CITY

SHORT SHORT STORIES AND POETRY WANTED

THE GALLEON PRESS announces that it is now ready to consider contributions for its 1933 issues of "The American Short Short Story" and "Modern American Poetry." These two anthologies will be published during the fall season of 1933. The cordial reception accorded these two publications in 1932 by both readers and critics has encouraged the publishers to issue these two volumes yearly. Short Short Stories to be eligible must be hitherto unpublished stories not exceeding 1200 words. Poetry must be unpublished work not exceeding 32 lines for each poem. Submission to both volumes may be made under the same cover.

The Galleon Press has prepared an attractive prospectus detailing the complete rules for submission and listing six prizes that will be awarded for the best manuscripts submitted. No reading or critical fees. All manuscripts will be promptly acknowledged.

Address all manuscripts and inquiries to
WILLARD KEENE, Secretary

THE GALLEON PRESS
15 West 24th Street New York, N. Y.

the suitability of the material, and some pointers on the development angle if the basis material is good.

Good photographs are particularly desirable. Payment will be made upon acceptance, according to the value of the material.

F. J. MCGINNIS, The Roger Williams Co.,
1068 East 24th St., Cleveland, Ohio.

DEAR EDITOR:

During February we will be buying material for July. We are in the market for short stories (about 1,800 words) with a patriotic flavor. These may be modern or historical. We also want stories of summer adventures, courage, mystery, etc., for boys and girls of about ten. Payment for such material is made on acceptance at the rate of 1c to 3c per word.

During March we will be buying material for August. We are always glad to consider short humorous or imaginative verse, and good short stories of courage, mystery, summer adventure, etc., for both boys and girls. We use stories of child life in other lands and legends from all parts of the world. Would like an authentic tale of gypsy life. Payment is made upon acceptance at the rate of 25c a line for verse.

ESTHER COOPER, Editor.
Playmate, Cleveland, Ohio.

DEAR EDITOR:

This will advise you of the *Michigan Sportsman*—first issue March, 1933.

We are in the market for material—type suggested pretty well by the title of the magazine. We want fiction that reads like fact, and fact that reads like fiction.

The GOOD SAMARITAN to WRITERS

*[From inscription on copy of Mr. Lustig's radio play "Spirit Ways."]

Inspiration

Writing, after all, isn't a business. It can't be measured by yardsticks, or cut out with steel dyes. Writing comes from the soul, and the soul feeds upon a food called inspiration. To the source of that vital necessity of good writing no one can lead you who has not himself found it.

Integrity

No big promises implied by sales of rare and exceptional stories, an average of one in a hundred or five hundred. My only guarantee is to do all I can to make your ideas salable and more nearly perfect than when they came to me.



Richard Tooker

Author of:

"The Day of the Brown Horde," Harcourt, Brace & Company, New York. (Now in popular edition.)
"The Dawn Boy," Penn Publishing Company, Philadelphia.
"Dick Kent Series" (co-author), A. L. Burt Co., New York.
"Inland Deep" (forthcoming novel), Penn Publishing Company, Philadelphia.
A few of his 97 novels, novelettes and short stories: "Planet Paradise," "Weird Tales," "The Gray Face," "Real Detective," "The Canyon Prison," "Triple-X."

• So wrote David J. Lustig, well-known radio writer and authority on stage magic, confidential associate of Dunninger, the master hypnotist.

¶ Have you tested the true depths of your talent? Do you really know what you can do under the guidance of an author who has "arrived"?

Criticism that includes minutely thorough editing and practical suggestions for improvement of presentation, with market suggestions, or actual sales service . . . \$2.00 per 3,000 words. Working draft revision that cannot be approached by the average "exalted typist" . . . \$1.75 per 1,000 words . . . with final copy and carbon \$2.25 per 1,000 words. Three months critical and creative collaboration \$20.00; six months \$35.00.

(Own agent in New York)

RICHARD TOOKER
Bismarck, N. Dak.

Writer's Digest is your best introduction when writing advertisers.

We are going to have numerous departments devoted to the various outdoor sports, and can use short stuff, such as camping kinks, fishing tips, hunting hints, trapping dope, Michigan oddities, and the like.

Prefer all material to have a Michigan setting—although writers need not live in Michigan. Can use photographs.

Payment will be 1/2 to 2 cents a word, on publication.

JACK VAN COEVERING,
Michigan Sportsman, Lansing, Mich.

DEAR EDITOR:

The Wooden Barrel, official publication of the Associated Coopers Industries of America, is interested in articles bearing upon any phase of the cooperage industry. It especially wants material describing new products, new markets, and how the wooden barrel best fits the needs of various container users.

Material on specific cases of buy-in-bulk merchandising is sought as are stories concerning related industries which might provide markets for wooden barrels.

Manuscripts will be read immediately, and decision will be made without delay. Material is paid for at the rate of 1/2 to 1 cent per word depending upon its interest and value. Checks are mailed within ten days after publication.

LYNN C. MAHAN,
511 Locust St., St. Louis, Mo.

Retort

A magazine operating under the title of *New Stories* is sending out literature referring to WRITER'S DIGEST in what we believe to be a misleading manner.

We refused a paid advertisement from this magazine stating specifically in our letter of September 9th to this firm as follows:

Obviously no magazine publishing stories "by beginners only" can hope to make a profit on either its subscription or newsstand sale possibilities. There must be some ace in the hole.

We cannot accept this advertisement unless we know exactly what your client intends to say to those writers whose scripts do not measure up to your standard.

The publisher of this magazine stated to us in his letter of October 12th as follows:

Naturally we shall use the magazine to advertise our own course and service and we shall circularize those who submit manuscripts . . .

Our reason for refusing the advertisement of this magazine was because we believed its profits, if any, would be derived from services sold to prospective contributors and subscribers, and not from subscription, newsstand and advertising revenues. Since magazines are published for profit the question arose: "Are writers invited to submit manuscripts to *New Stories* so that the publisher may derive his major profit from a sale of services to writers rather than derive his profit from normal publishing activities?"

The issue was not on the value of the services mentioned above which we had investigated to our satisfaction. The simple issue was whether or not the beginning writers, answering such an advertisement, would feel that in some way the advertiser was attempting to screen off his own job of selling services by publishing the magazine *New Stories*.

Writers . . .

shall it be BIG money or SOME money?

DID you know that each month checks aggregating a surprisingly large sum are being mailed out to new writers—spare-time writers—writers on the way up? Twenty-five dollars to this busy wife and mother who submitted a short article on child rearing—fifty dollars to this young collector for his well-written piece about his favorite hobby—one hundred dollars to this woman or man of middle age whose story of married life shows such penetrating insight into human nature.

In short, the famous "professional writers" are not the only ones who make money by writing. In hundreds of magazines and periodicals there is a big market for material that can easily be turned out in leisure hours, and often on the impulse of the moment.

Do you prefer a real life experience?



"Perhaps you will be interested to learn that I have just sold two more stories. One of these was to The Blue Book, and the other was sold to True Detective Mysteries. I feel quite encouraged, for I consider both these magazines a step in advance of the ones I have sold to formerly."

Darrell E. Jordan,
P. O. Box 277, Friendship, N. Y.

This N. I. A. student-member was once in the position you now find yourself. He wanted to write—yet lacked judgment, experience and literary maturity. But he had one quality which you may or may not have. He had enough INITIATIVE to seize a practical opportunity to improve himself when it was fairly presented to him. He had enough decision to sign and send in the coupon in an advertisement similar to this.

Learn to write by writing

That coupon brought him information about a new method of learning to write—the New York Copy-Desk Method. It is based on journalism—continuous writing under expert supervision—the training that has produced so many successful authors. It starts and keeps you writing in your own home, on your own time. Week by week you receive actual assignments, just as if you were right at work on a great metropolitan daily. Your writing is *individually corrected* and constructively criticized. A group of men with 182 years of newspaper experience behind them are responsible for this instruction. Under such sympathetic guidance you will find that (instead of vainly trying to copy some one else's writing tricks) you are rapidly developing your own distinctive, self-flavored style—undergoing an experience that has a thrill to it and which at the same time develops in you the power to make your thoughts, feelings and ideas into words that command attention and respect.

How you start We don't want any N. I. A. students to waste time or money. For this reason, we have prepared a unique Writing Aptitude Test. It tells whether you possess the fundamental qualities necessary to successful writing—acute observation, dramatic instinct, creative imagination. It's free; there's no obligation. You'll enjoy this test. Newspaper Institute of America, 1776 Broadway, New York.

NEWSPAPER INSTITUTE OF AMERICA,
1776 Broadway, New York.

Send me, without cost or obligation, your Writing Aptitude Test and further information about writing for profit, as promised in WRITER'S DIGEST, February.

Mr. }
Mrs. }
Miss }

Address

(All correspondence confidential. No salesmen will call on you.) 7B443

Writer's Digest is your best introduction when writing advertisers.

CAPABLE LITERARY ASSISTANCE PAYS



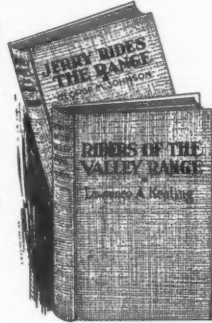
Helen F. Price

"It has been a pleasure to deal with you for the past seven years as you have opened so many markets to me which were not buying from me before. What I like best about your service is that you are willing to bother with the small sales as well as the large ones — and in the course of many years, these small sales, together with the big ones for which you have been responsible, certainly have piled up to a very comfortable total."

Consistent Dividends!

For seven years we have been working with Miss Helen F. Price of Johnstown, Pa., whose short stories appear frequently in romantic, women's and confession magazines. One of our recent sales for her is displayed among the magazine pages shown below.

In acknowledging a check recently, Miss Price wrote:



Two new novels by clients released in December which also appeared serially.

Regular Sales

That's your goal, too, isn't it? Then why not employ the same practical professional guidance which has brought Miss Price and many other writers steady, worth-while negotiable results?

Capable literary assistance will show you how to apply business methods to writing. It will point out your mistakes and explain to you what is demanded by the markets you wish to reach. It will coach you in modern fiction technique and its practical application.

WE SELL

Short Stories, Novellettes, Serials and also

ARTICLES

Such as
Topics of General Interest
Suitable for magazines like *Liberty*, *Colliers*, *Saturday Evening Post*, *Red-book* . . .

Topics of Interest to Women

Suitable for women's and household magazines — articles on nutrition, child-training, vocational guidance, health, social or economic problems, etc.

Topics of Special Interest
Such as scientific, sensational discoveries, true crime or detective articles, business, economic, industrial subjects.

Controversial Articles
Such as are used by the quality magazines.

Informative Articles
Such as used by adolescent and juvenile magazines; also hunting, fishing, travel topics.



A few of our clients' December magazine appearances.

IT PAYS

To invest in the co-operation of an active, editorially recognized agency. Balance the wasted time, effort and postage of unguided production and haphazard marketing against the negligible reading fee of 50c per thousand words, minimum of \$2.00 on any single manuscript that I charge. And remember that just as soon as we reach a \$1,000 quota of sales for a client all charges except the regular agency commission of 10% on American and 15% on foreign sales, are dropped. Submit your manuscripts, or write for circular.

AUGUST LENNIGER

Literary Agent

45 West 45th Street New York, N. Y.

These Writers Sell Because:

- they are kept working for active markets.
- they have advance knowledge of immediate editorial needs furnished by our monthly market letter.
- they are helped to whip their stories into the most effective form through vigorous, constructive criticism, revision and replot suggestions.

WE SELL BOOKS

Such as *Distinguished Novels* of a high literary standard with significant, interpretive themes.

Popular Novels such as modern problem love stories, sophisticated after-marriage problem or sex, detective-mystery, westerns and juvenile books.

Non-Fiction such as books on economic, religious, business, scientific, educational subjects and biography.

OUR FEES ON BOOKS
Which cover reading, constructive criticism and revision advice if necessary, as well as our recommending your book to suitable publishers, are:

Books from 30,000 to 60,000 words—\$15.00

Books from 61,000 to 80,000 words—\$17.50

Books from 81,000 to 100,000 words—\$20.00

Ten percent commission on American sale.

Fifteen percent commission on English sale.

WRITER'S DIGEST

A MONTHLY JOURNAL FOR WRITERS

RICHARD K. ABBOTT, *Editor*

A. M. MATHIEU, *Business Manager*

VOLUME XII

FEBRUARY, 1933

No. 3

Writing A Novel

By CLARKE VENABLE

I. SUBJECT MATTER AND BEGINNING

The first of a series.

SEVERAL years spent at the editorial desk of a book publisher convinced me, by the very weight of the evidence, that nearly every literate American has at one time or another been bitten by the bug whose bite induces *cacoethes scribendi*. The vast majority of those so bitten are cured of the passion by the surprising discovery that the so-called "writing game" isn't a game at all. This discovery is especially true with those whose burning urge leads them into the field of the novel.

They learn, more quickly than the novice in the short story field, that it is something of a chore to turn out seventy-five to a hundred thousand words. Three hundred pages of typewritten matter may fail to represent talent but they do represent work.

The beginners learn many other things cooling to their fever. The truly unfortunate part is that the things learned are deterrents more often than aids. All will agree that no lesson is too dear if it lifts one a

After leaving the United States Army as first lieutenant in 1919, Clark Venable returned to practice law in a small town in Missouri whence he originally came. After three years he came East to take a job as reader and then editor of Reilly & Lee, Chicago's great book publishers. During the eight years he worked for them, Mr. Venable "religiously rejected manuscripts, bribes, cigars and dinner invitations from authors."

He left the office of Reilly & Lee to write novels. His first was "Fleetfin," which was prefaced by Dr. Henry Van Dyke. His second novel, "Aw Hell" made the best seller lists all over the country. His last novel for adults was, "All the Brave Rifles," an historical novel, serial rights of which were bought by REDBOOK.

Under the pen name of Covington Clarke he has sold seven novels for boys. His articles and stories have appeared in over a dozen magazines. Fredericksburg, Va., may find him, although he is at present traveling on an editorial assignment and may miss your note, if you choose to query him on novel writing. Of course, Mr. Venable is under no obligation to answer queries.

single rung up the ladder; the trouble is that the average beginner learns too little for his

pains. He learns only that something is wrong. But what? And what was right, if anything?

The following brief series of which this is the first, will contain things learned at considerable expense, both to myself and to others. Let us say that they will be made up from the following ingredients, in proportions now unknown: Personal experiences in the field of novel writing; several years experience as a magazine editor; contacts and shop talks with editors and writers; study, hard work; and some experiences as a book publisher's editor with an eye constantly open for that pearl of great price—a "best seller."

That much abused phrase, "best seller," with all its commercial connotations, is introduced here with a purpose. That beginner wedded to art and scornful of royalty checks need follow me no further. I have no patience with such people, I doubt their sincerity, and I know from bitter experience that they prove most troublesome to their publishers—when they get one. The sales campaigns never please them, they accuse the publisher of playing favorites, and they always let out loud wails over the size of the royalty check.

These articles are directed to that honest workman abiding by the honest dictum that a laborer is worthy of his hire. I take the liberty of adding something to this biblical rule, viz; that the hire also is worthy of a good, honest piece of labor.

In my experience with budding novelists one question was asked more frequently than any other, i. e., "What do you consider good subject matter?" Invariably it was asked with such naive and hopeful expectancy as to leave the impression that the questioner was prepared and equipped to write on any subject that might be suggested.

From the standpoint of the book publisher, and the audience which he must sell, it isn't a question of subject matter so much as it is a question of handling. Any theme is a good one if the author handles it in such

fashion as to cause the book buyer to want it more than the money represented by the retail price. If a thing is well done a wide awake book publisher can find a market for it. Unlike the magazine publisher, he has no subscription list and therefore no fixed, definite audience. His market ranges from those who would be interested in the adventures of a pollywog to those readers who wish nothing lighter than abstract dissertations on the obscurity of the obscure.

It strikes me that the novelist, about to begin a book, ought to ask himself three questions: Am I equipped to tell this story? Have I the dogged determination required for the chore? Is my story worth the labor and will it justify the use of the equipment that I will bring to it? If all answers are definitely yes, then in heaven's name *begin*.

Only the *beginners* succeed! I know a score of newspaper men each of whom has "the great American novel" up his sleeve. But they can't find time to get started. Too many diversions. Clever fellows, all of them, but they lack the determination for the chore. I know others who had this essential qualification. They are no longer newspaper men; they are novelists.

Don't spend too much time in trying to think up something clever, something sure to be a red-hot seller. It isn't at all likely that you will find the gateway to a virgin field. You were born too late for that. Too many explorers of life and commentators thereon have gone before you. But they have not written the last word—and it is my belief that the best words are yet to be written. Deny this and you make of us the pygmy offspring of giants.

Robert Louis Stevenson was not the first to use the ideas found in "*Treasure Island*." He brought to an old theme the genius of R. L. S.—and it clicked! He had a commission to write a serial for a magazine bordering on the penny dreadful. He wanted the cash and he wasn't too lazy to work for it. He didn't have much time to worry about subject matter. He didn't need to—and neither do you.

If the mystery of what causes holes in

Swiss cheese should appeal to you as good subject matter for a novel who can render a verdict until they have seen how you handle it?

Subject matter of the novel must fall within two broad fields. First: The modern novel, which is contemporary. Second: The historical novel, in which "time" is prior to first hand knowledge and information. (I do not willfully ignore those novels that project a theme into the distant future. Space limits prohibit treating of them. Few indeed are the writers equipped for such work. Those who have done so have selected a theme within our consciousness and understanding and have projected it into a day of which we are almost wholly ignorant. It is like writing stories on the sand when the tide is out.)

The Modern, or Contemporary Novel

LET me assume that for your first novel you have chosen subject matter that is of your day. Do you really know your subject? Have you anything to bring to it? Is it within the compass of your knowledge, feeling, and sympathetic understanding?

For your own sake, and the sake of good white paper, don't try to write of New York, Mayfair, or the Riviera if you have never been east of Hickory Centers. Leave New York to the countless camera-eyed, sensitive, color-absorbing men and women who know New York. Leave Mayfair to the Arlens. After all, they have to make a living. And as for the Riviera and the glamorous, romantic spots of Latin Europe, select them as places where you will spend some of the royalties earned by your novel dealing with life at Hickory Centers! It is better than an even bet that the long-looked-for "great American novel" will come from Hickory Centers. Our own best novel and our own best writer came from Sauk Center, you know.

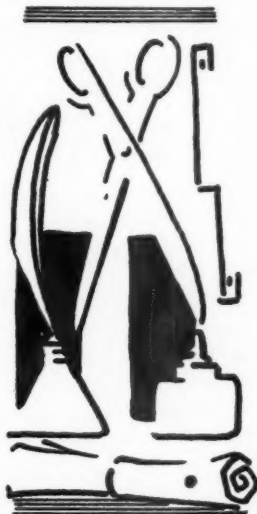
Look around you. You are qualified to see and to understand the life that is rubbing elbows with you. The people there are quite as real as those of far-off, glamorous places. Life is there! and the novel that fails to reflect life, faithfully and without artificiality, deserves no better fate than to remain in manuscript form. Indeed, it deserves no record at all.

Old S. S. McClure, who discovered, brought out, and developed as many story tellers as any man of his day, once was asked to state the one essential requirement in any great novel. He replied, "It must march!" In that statement he gave added proof of his greatness as an editor. Think it over. Let the connotations sink in.

Let us analyze those three words — "It must march!" What has he said? Certainly these things: "It must have life, and be able to walk alone. Not only can it walk alone, but its carriage is erect. Furthermore, it has precision of movement and line of direction. It has definite cadence. It is going somewhere, it is too strong to be turned aside, and so straightforward is the movement as to make inevitable its safe and timely arrival at its proper destination."

To give all these things to your novel you must know your people and their background. You must be able to present virtues and vices, strength and weaknesses, ideals and vain conceits—and present them as a story-teller rather than as one with a moral to unfold. You must treat life as it is, not as you would have it. If you wish to change man's way of life, in God's name take out a membership in some life-changing crusade but don't make that the aim and goal of your novel.

A story that marches can't carry the back-breaking field equipment of your own ideas of morality. Your characters, heaven knows, will have enough burdens of their own. If





they are *your* people you will treat them with understanding sympathy; you will know that they carry a heavy load. If you do not understand them you are almost certain to break them down under the load of verbage you will pile upon them. Poor things, they will never be able to keep up the march to the proper destination. And that is ruinous to any novel. Any and every novel must gain in strength and movement as the story advances. It must not grow feeble, it must not take long rests, it must not straggle and lose the way. It must march!

However, this does not mean that a great novel can be made to march to the order of the novelist. Far from it. It marches to *the order of the nature of things*.

The novelist is not a circus ringmaster conducting a set program wherein characters, like trained dogs and ponies, can be made to jump through hoops. The action or reaction of characters must be natural in those characters. Forced situations and string-pulling on the part of the author are certain to destroy at least three things: naturalness, verisimilitude, and what I choose to call "the inevitability of climax." All three of these important attributes are achieved through a knowledge of, and feeling for, characterization, dialogue, color and tempo, and the eternal integrity of that which is life-like.

Nothing is more life-like than life itself. Try to make the verities of life jump through hoops and do unusual things and you will find your readers going elsewhere for their fiction fodder. The man in the street knows nothing about the full-mouthed, scholarly word "verisimilitude," but he does know all about probability, likelihood, and the appearance of truth. You can't fool him about such things in the modern novel.

The Historical Novel

WITHIN definite space limits let us assume that you are about to begin a historical novel. If you have a weakness in that direction be sure that your will is strong. Gird yourself for a long, hard job. You must become something of an authority on the manners, customs, and ideals of the period. You must reach that point where you are almost blind to the things going on around you today. You will so steep yourself in the atmosphere of that period as to make the honk of an automobile seem unreal. You will pale at the sight of a sub-deb smoking a cigarette. You are in another world.

The historical novel is no undertaking for a semi-lazy man. It entails a tremendous amount of research. You will discover that even historians are inaccurate, and the onus is upon you to weed out these inaccuracies. If you do not, some sharpshooter is sure to lay you low. Remember, the locale of your historical story is today the habitat of people who know their local history and take pride in it. They will nail your errors and broadcast them—to your confusion and chagrin.

In doing the historical novel you should know your locale. If possible take up residence there. Make friends with the older people. You will get color and understanding from their tales and reminiscences, but I warn you to beware of the invented historical stories that spring up like mushrooms in the fertile soil of historical places. They are extremely tempting and apparently edible but they become quick poison when used as garnish in a book. Ask any author who has written an historical novel. He will have much to tell you. So much, in fact, that when he has finished you will be moved to take your first ride on Pegasus along bridle paths better known to you.

Beginnings

WHETHER the subject matter of your tale be historical or modern, it must have a point of beginning. Aye, there's the rub! Personally, I consider the opening

paragraphs of a novel by all odds the toughest part of the job. And the opening sentence the hardest of all. In all probability you will rewrite your opening several times, and this will be especially true if you fail to begin at the beginning.

Your beginning must be in harmony with the tempo and color of your story. For example, in the detective story you must provide a crime (preferably a murder) and you must get the foul deed over with quickly. In the mystery story you must induce chills and fever before your reader can achieve the scary eery feeling he wants.

In tale of daring and high action there must be early action, or a set up of circumstances bearing the unmistakable promise of action. On the other hand, it would be poor form to push a bull off a bridge in the opening paragraph of a novel dealing with the sheltered life of two old maiden aunts. (Unless your maiden aunts are of the calibre of Mary Roberts Rhinehart's Aunt Tish, in which case you can have the aunt strangle the bull before pushing it off the bridge.)

Clear, swiftly drawn character portraits make excellent matter for beginnings. A certain best seller of two decades ago began, "Mr. Price was speaking. Mr. Price generally was speaking."

There, in a glance, you learn much of Mr. Price. His outstanding characteristic has been swiftly drawn. You have known many like him! you recognize him as a true type. Because of this verity, because of the swiftness of the drawing, you wish to learn more of Mr. Price. And (the Lord knows why) you wish to hear what he will have to say. If you doubt this, the publisher's sales record on the book will convince you otherwise.

Sinclair Lewis merely said, "Elmer Gantry was drunk." Nothing very flossy about that piece of writing. It is a heavy, sodden line. As heavy and sodden as Elmer himself. Was it a good beginning? Well, the sales records would indicate that a considerable number of people wished to learn just how Elmer got that way and whether it was a custom with him or merely the unfortunate result of a night out with the boys.

Such beginnings are possible only when you *know* your characters and know your way. It is very easy to get lost in the beginning, and no one follows him who is lost.

When you take pen in hand to dash off that beginning, the cause of art will in no way suffer if you keep in mind the fact that you have two sales to make—i. e., a weary, red-eyed, sated editor and the not-too-gentle reader. Don't fall into the error of thinking that since you are doing a novel you have plenty of time. You haven't. The reader is restless and fidgety. He will remain so until you get him into your story. If you fail to do so with reasonable speed he will toss you aside and turn to one who knows that little trick.

I am well aware of the fact that Hawthorne could spend pages in putting moss on the shingles of the house where his action was to take place. In that day winters were long, books few, movies and radios undreamed-of, and readers had more time than anything else. Don't try it today, even if you are a second Hawthorne. If you do, your audience will desert before you can submit the proof of your genius.

Beginnings are troublesome because they are so important. Nothing belongs in the beginning but *the beginning of your story*. However, in your effort to gain a flying start do not make the following mistake:

A few years ago a certain young college graduate was taken into the editorial offices of his uncle, who was a book publisher. Reading manuscripts, the young man got bitten by the bug. Nightly, for a year, he wrote furiously but not too well. At the end he presented the outpourings to his uncle, who read, groaned inwardly, and said no. Another year brought forth another manuscript. Again the uncle read, groaned, and again said no.



"What's wrong with it?" demanded the young worker.

"We-l-l," the fond uncle hedged, "for one thing the start is too slow. Your beginning lacks punch and go. It dwaddles. Beginnings ought to have some flash in them."

Another year, another manuscript. Now, groaning aloud as well as inwardly, the uncle took up the burden of his kinship. Imagine his surprise when his eyes fell upon this opening sentence:

"'Oh, hell!' said the Duchess, who until this moment had not entered the conversation."

That story is known in every publishing house in America. It is not uncommon to hear editors say that a certain story has an "Oh hell, said the Duchess" start. What they mean is that the story starts too fast; it begins too soon rather than too late. Something happened to make the duchess flare up like that; something of real interest. What was it? Get at the beginning.

If you get off to a slow, labored start, ten to one you are not starting at the beginning. Re-write it. Prune it. Approach it without prejudice. Forget that it is your child. Remember, you are a story-teller, not an essayist nor a lecturer. Nor are you a word landscape painter out to provide an adjective-filled background for characters soon to come upon the stage. No sir! You have made the representation that you are a

story-teller, and readers will buy upon that representation. If you fool them, they won't buy a second time.

I know many authors who rewrite their beginnings after they have written the word *Finis*. Generally it is quite different and decidedly better. The reason is not far to seek. They have seen their characters on stage, they have heard them talk, they have caught the color of the locale, and they now sense the proper tempo of the story. They know it can march, and by a rewrite they make it march from the first command.

A rewrite of the beginning, when you have finished the tale, is likely to produce a harmony not possible until you have handled all the bright threads that are in the pattern of your fabric. These are: characterization, dialogue, color, tempo, the verities of life, and the inevitability of climax. All are in the pattern, from beginning to end. Though handled separately, in the weaving, they become a whole—and that whole is your story.

The excellence of that story depends entirely upon your skill as the loomsman who handles the bright threads above mentioned. They will be the subject matter for the subsequent articles of this series. By nature they will require a more specific treatment; they will admit, let us hope, illustrations of usage that may serve as fingerboards to point the way traveled by literary journeymen who have reached their goal.



A Good Popular Science Market

By ROBERT M. HYATT

The author of this article has prepared an amazing list of items in which Science Service, as well as most of the syndicates, Sunday newspaper sections, and popular science magazines are vitally interested. Any one of these topics if handled correctly with the right slant can make excellent copy. Among this list are certain to be several subjects on which you have knowledge or about which you are enough interested to do some researching that will result in an article. If you live in a big city, go to the library and ask to see the scholarly scientific journals. Among them you'll be certain to find items of interest to Science Service et al. For supplementary reading see WRITER'S DIGEST; December, "Selling Sunday Features."

WRITING for the science field is always good—something new is continually developing in this rapidly moving world. One need only get the facts, a photo or two, and a few hundred words of description, arranged just right to capture reader-interest. This will open up for you a number of valuable markets.

Besides the various mechanical and popular science class magazines, there are the newspapers and syndicates.

Heading the list of the later is *Science Service*, 21st and B Streets, Washington, D. C., publishers of "*Science News Letter*." This firm supplies science service to many newspapers in all parts of the world—news columns, editorial pages, Sunday features and daily magazine pages. Their field is the whole of science, in the widest sense of the word.

The style required by them differs somewhat from that of the magazines. Their news stories should have both news angle and science value. In all but exceptional cases, they should be written in the form, style and length customary in the news pages of a daily paper. Tell the news in the first paragraph or sentence. Usually, news stories are not signed by individuals but by "Science Service."

Three hundred-four hundred words is the preferable length. One thousand words is

too long for the full average newspaper column.

News stories begin with a date-line showing the place of origin of news or where written. Thus: Washington, Jan. 00.—Copy should be typewritten, triple-spaced. Also triple space between paragraphs.

One cent a word is the minimum rate paid, on acceptance, for material used in news and feature services. More is paid for stories of exceptional value and news interest.

The first consideration in a *Science Service* story is to tell about or interpret a scientific event. But the news stories must be so well written that large newspapers will use them without rewriting or revision, either in form or language. Tell your story so that those who know nothing about science will understand and wish to read it. Weave into the story the scientific background that the man in the street does not have. Use simple words. Make your story as graphic as if you were talking about it.

The credit line, "*By Science Service*," must stand for accuracy of content and comment. Check up facts, figures, names, dates, places, and if you are not an authority on the subject, get your story checked by some one who is. At bottom of MS state source of information, whether personal interview, letter, magazine, or otherwise. If the per-

son quoted or giving information has had a chance to look it over, say so. (Whenever possible, all *Science Service* stories are checked in this way.)

In general, *Science Service* does not wish stories taken from second-hand sources, magazines, newspapers, etc. Whenever such sources have to be used, the material must be checked by an authority, or amplified from the original source under competent advice. Attach to your MS all the material—technical articles, statements, letters, etc.—used in preparing the MS.

Time is the essence of news. Rush in your copy by air mail. If the story is particularly timely, send a short (100 words or less) telegraphic dispatch *press* rate collect. *Science Service* has a right to make you pay for this telegram if your query is silly or useless, so do not query by wire collect unless you have something mighty good or have established pleasant relations previously.

Science Service does not purchase many MSS for its syndicate features other than news service. Occasionally full page feature articles, running 2,500 words, with 5 to 10 photos, are bought on assignment, after approval of subject, etc.

Science Service edits books for many publishers and places MSS with many magazines as author's agent.

Dont's

Don't try to tell all in 500 words. Leave some for another time.

Don't forget that the editor is interrupting you every ten lines to ask, "Why?" "What for?" or "Well, what of it?" and if you don't answer his tacit questions he will soon stop reading.

Don't suppose you must give bibliographical references to all the literature of the subject, but don't fail to give a clue by which the interested reader can get on its trail.

Don't say you cannot find anything to write about. Every number of a scientific journal contains from \$15 to \$25 worth of good popular stuff. A man can make a good living translating doctors' dissertations into English.

Don't refer to books or notes while writ-

ing material that is not "time" copy. Read up on the subject as thoroughly as you can, and take as many notes as you need; then put away all your notes and books, and next day or at least an hour later, lay clean sheets of paper on a clear desk and write out what you know about it, in your own way. Afterwards, preferably next day, read over your MS critically, verify your facts, correct your data, revise your English and add any essential points, but don't expect the reader to be interested in what is so uninteresting to you that you cannot keep it in mind a single hour.

Don't think you must leave out all technical terms. Use them whenever necessary without apology, and if possible without formal definition.

Market Needs

Any "secret" scientific or technical process.

Any process or preparation, where the essential element is not disclosed, bearing a coined name.

Announcement of the sudden achievement of "what scientists have long sought for in vain."

Complaints of "a conspiracy of silence" against the inventor or other evidence of a persecution complex.

Sweeping claims of any sort.

Supernatural Stuff

Telepathy.

Spirit manifestations of any sort.

Long-range weather forecasts in general.

Long-range weather forecasts based on animal habits.

Astrologists and horoscopes.

End of the world predictions for the near future.

Evil or beneficial influence of the number 13.

Evil or beneficial influence of the number 7.

Evil or beneficial influence of any number.

Stars affecting human events or destinies.

Phrenology.

Predictions based on lines of hand, shape of nose, or bumps on head.

Intelligence or character based on size and shape of features, handwriting or hands.

Charms, amulets, lucky coins and other such survivals of savagery.

Re-discoveries of lost prophetic books.

Medical

Universal germ killers.

Any absolute cure of any disease.

Cancer "cures."

Cures of deafness, blindness or baldness.

Unauthenticated treatment of cancer, tuberculosis, colds and such diseases.

Doctors who advertise.

Cures for "male and female weakness."

Drugs for curing obesity and underweight.

Rejuvenation and gland transplantations.

Glandular extracts in general.

Electrical treatments for serious disorders.

Electric belts.

Whiskey as an antidote for snakebite.

Mad stones for snakebite.

"Marking" of children by experiences of mother before birth.

Determining or controlling of sex before birth.

Mineral waters as cures for disease.

Cure of rabies by a stone or by shooting the dog.

Physics and Mechanics

Perpetual motion.

Machines that produce more energy than they use.

Fuelless motors.

Chemicals that greatly increase gasoline mileage.

Fluids that recharge storage batteries.

Methods of burning water or ashes.

Chemicals that make coal burn hotter.

Rediscovery of supposed lost arts, such as hardening of copper.

Death rays.

Divining rods.

Intuitive methods of discovering water, oil and minerals.

Transmutation of metals.

Animal and Plant World

Creation of life.

Spontaneous generation of life.

Sea serpents.

Seeds that grow after more than 300 years.

Superhuman intelligence in animals.

Prehistoric and gigantic animals living to-day.

Gigantic snakes in temperate zones.

"Hearts," "nerves," or other animal-like organs in plants.

Record-breaking new species of rubber plants.

Inheritance of acquired characters.

Absolute proof or disproof of evolution.

Hybrids between unlike plants or animals: e. g. goat and pig, etc.

Toads or frogs enclosed for many years in stones or rocks.

Animals (e. g. turtle or frog) living in the human stomach after being swallowed.

Living "missing links."

Man-eating trees.

Miscellaneous

Discovery of prehistoric men of gigantic or dwarfed size.

Ozone in seaside, mountain or prairie air; radium water.

Messages from Mars or other planets; their inhabitants.

"Moron" as synonym for "sex offender."

People living to extreme ages, as 115 and 120 years.

"Squaring" the circle; trisecting the angle.

Moon's influence on weather, crops or people.

Lost continents, such as Atlantis and Mu.

Discovery of the secret of the Pyramids, Sphinx or other ancient monuments.

Equinoxial storms.

Earthquakes are necessarily accompanied by volcanic eruptions.

Make Your Story Convincing

By LURTON BLASSINGAME

THIS is a big subject and I approach it humbly, knowing that what I am going to say will be both incomplete and inadequately expressed, yet hopeful that, even so, what I do say will be of some value to you and will lead you to make further exploration into the subject for yourself. With which apology let's make ourselves comfortable and discuss, not the big subject of realism, but the very important one of making your story and mine convincing.

We have been told many times and in many ways that articles deal with fact, fiction with the emotions. Grand Overton phrased it like this, "I seriously believe that fiction is, at bottom, like music and painting and architecture, nothing but a means to make people feel"; and hundreds of others have said the same thing in other words. We've heard it so much that I'm confident that if a psychologist shot at you, during an association test, the word "Fiction!" you would shout back immediately "Emotion!" It's like two and two; we have but one answer; and consequently, going to our desks, we are all too prone to work solely in the realm of the emotional. Then the story comes back and we rewrite it to pound in more emotions, and back it comes again and again.

What's the trouble? It is not that the definitions are wrong; it's simply that we forget, in our preoccupation with the emotional nature of fiction, that if we are really to create emotion in the person who reads the story we must first create an *illusion of fact* about that story. We forget that the reader is not going to be interested in a conglomerate group of words about emotions; we forget that before he experiences that emotion we are seeking to pass on to him the

characters in our story must be more real to him than the living characters who are the subjects of biographical articles in the same magazine, and the setting for the story must be as real as the room in which he is sitting.

Every writer worthy of a check strives to create that illusion of reality in his work, knowing that his writing has value in proportion to the strength of the illusion it sets up, and that if he ever succeeds in creating one piece in which the illusion is so perfect that the thing lives, then he has created literature and his name will live.

Have you read "*Death in the Afternoon?*" If not, you should, partly because it is excellent reading and partly because you will find there sincere comments on this business of writing. Let me take but a part of a paragraph in which Hemmingway comments on the beginning of his writing career:

... I was trying to write then and I found the greatest difficulty, aside from knowing truly what you really felt, rather than what you were supposed to feel, and had been taught to feel, was to put down what really happened in action; what the actual things were which produced the emotion that you experienced. In writing for a newspaper you told what happened and, with one trick and another, you communicated the emotion aided by the element of timeliness which gives a certain emotion to any account of something that has happened on that day; but the real thing, the sequence of motion and fact which made the emotion and which would be as valid in a year or in ten years or, with luck and if you stated it purely enough, always, was beyond me and I was working very hard to try to get it.

Reread this brief quotation if necessary; notice how the most significant of living American writers recognizes the emotional quality of fiction but sees the full necessity for creating that illusion of reality without which the emotion would not exist. (Wait a minute—you redheaded woman interested in doing juveniles for the religious magazines and the five foot individual in pants who wants to do the wildest kind of adven-

ture copy for the cheaper pulps. I know you are interested only in selling and that at a half-cent a word, but stick around. There's no need to run off just because we are talking of work of which the author can be proud. I promise you you'll get some points which will help you earn that half-cent a word for, unless your stories convince your Sunday School audience and your readers of the pulps you seek—unless you can create for them a temporary illusion of reality that will keep them from thinking your stories completely hooey, you aren't going to sell at all. And if you do learn to create it enough to fool your particular readers, and can keep on fooling them, who knows but what the editor will raise you to a cent a word!)

How is a story made convincing? According to Hemmingway the problem is twofold—first, "knowing truly what you really felt, rather than what you were supposed to feel and had been taught to feel." In writing for the action magazines, the pulp romances, and even the popular smooth paper publications, this business of capturing sincere emotion is not very necessary to success; in fact it can be harmful. Here the reader wants to feel what he thinks he should feel and what he has been taught to feel and you can use artificiality here and get by with it. But to do so it is even more essential that you make a sincere effort to describe accurately what really happened in action.

Last week when I was talking to an editor, I asked permission to run through some of the rejected manuscripts to secure some material for this article. The first story I picked out of the big pile of failures was one telling, from the angle of a young boy, of an evening when strangers came to his home, robbed and almost killed his father, and then . . . but there's no need to continue.

The criminals were finally thwarted and virtue triumphed. As a plot, it had possibilities. But the author did not let us believe any of the action had really occurred. Here are a few of the lines, quoted as closely as I can remember them. The strangers, you will see, are still wearing their sheep's clothing and having their wool combed.

"What are we going to do, Timothy?" inquired the taller man, turning to the other. "What suggestions have you to offer?"

Before the shorter could make reply, my father inquired: "Who might you be, strangers?"

"Oh!" exclaimed the taller man. "Please pardon our unintentioned crudeness. In our haste, we forgot to introduce ourselves—my name is James Randell; and this is my brother, Timothy." . . .

"You can't go on in a storm like this," my father told them. "We haven't much to offer, but such few beneficencies as have been granted us, you're welcome to them. You can stay here tonight."

"Then, my dear sir," said the man who had introduced himself as James Randell, "we'll accept your hospitality; and shall be glad to pay you well."

"It would not sit well upon my conscience to charge you, stranger," my father said. "Such as we have, you're welcome to it."

Do you see what is wrong with this? It is not convincing because men simply do not talk in this formal, stilted, manner. Instead of believing in the scene and getting deep emotion out of it you are constantly aware that the author is present. You know the author was thinking, "Now I'm writing a story," and so forgot to make his men real.

Contrast with this a very similar scene from William Faulkner's "*A Mountain Victory*" which appeared recently in *The Saturday Evening Post*. Notice that this scene, like the other, shows a man seeking shelter for the night and introducing himself at a strange house.

The man in the worn gray cloak came up to the path from the gate. He came on and mounted the porch, removing with his left hand the broad hat bearing the wreath of a Confederate field officer. He had a dark face, with dark eyes and black hair, his face at once thick and arrogant. The cloak was weathered, faded about the shoulders where the light fell strongest. The skirts were bedraggled, frayed, mud splashed.

"Good day, madam," he said. "Have you stable room for my horses and shelter for myself and my boy for the night?"

The woman looked at him with a static, musing quality, as though she had seen without alarm an apparition.

"I'll have to see," she said.

"I shall pay," the man said. "I know the times."

"I'll have to see," the woman said. She turned, then stopped. A man came into the hall behind her. He was big, in jean clothes, with a shock of iron-gray hair and pale eyes.

"I am Saucier Weddell," the man in the gray cloak said. "I am on my way home to Mississippi from Virginia. Am I in Tennessee now?"

"You are in Tennessee," the other man said. "Come in."

Here we really see the Southern officer and the exchange of dialogue is perfectly convincing. It is as if we were invisible but present at that cabin in the Tennessee mountains on that day in 1865. We see the faded



cloak of the Confederate officer and the untroubled face of the hill woman looking on a man unlike any she has ever seen before but with all emotion so repressed or dead within her that her surprise is not visible.

It is the perfection of his detail that notes how a cloak long worn is faded where the sun would fall on it the brightest, that has helped Faulkner in his rapid rise to prominence in this country. The characters of whom he writes are not indigenous to the South in which Faulkner makes them move and have their being; they exist, however, in his stories and novels. And that is what counts.

IT IS in writing humor that most authors go completely astray. Perhaps they feel that if a man falls off one step and it is funny, it must be a scream if he falls off a cliff. Sometimes they are right, but the scream is of horror. Perhaps one of them has seen humorous movies at which the audience laughs when the hero, trying to cart a piano upstairs, drops it on the heroine. Then when he returns to his typewriter, he produces such a scene and wonders why it fails to provoke peals of laughter in the editors.

The answer, of course, is that the story simply fails to be convincing. In the movie

the audience *saw* the man lifting the piano and dropping it on his fiance and so they had to believe; but in reading it the situation is so exaggerated that the same audience would put the magazine aside with the remark, for the author, "Aw, you're trying to be smart, ain't you, guy? Well, you can't make me swallow that." For if we cannot believe in the characters then we cannot be amused at their predicament.

The ideal procedure is to exaggerate actual action until it reaches the point where it is ludicrous but is still within the range of probability; then we can laugh at the characters because we can believe they actually got into such a predicament; we can see the situation occurring before our mind's eye with some person we know in the role of the main character.

As an example of this humorous writing, let's look at W. W. Jacob's "*The Stowaway*." An old pier watchman is left holding a baby by a man who disappears. Desiring to get rid of the infant without causing himself trouble, he puts it in the cabin of the skipper whose ship is tied up at the dock. The skipper's wife is with him and the two return to the ship for the night and discover the baby, wrangle, and she leaves. Later the man who left the child with the watchman returns, with a woman, and claims the baby. To tell the truth now would get him in trouble and so the watchman denies that the baby was given to him. The couple leave, but the woman returns, finds the skipper, and when she again asks about the baby the skipper joyfully produces it. In gratitude the woman kisses the skipper, takes the child, and departs. The whole story has come out and the skipper promises to have the watchman discharged. Then the skipper's wife returns, hears the skipper's story, and turns on the watchman who proceeds to tell his own version of the affair—

"The skipper went off to the ship and fetched the baby and put it into 'er arms," I ses. "Then she put 'er arm round 'is neck and kissed 'im and went off with the baby." The skipper made a noise like a steam engine makes just afore it goes into a tunnel!

"Wot?" ses Mrs. Briggs, screaming. "'Ow dare you say such things?"

"Ask 'im," I ses, pointing to the skipper.

"It's—it's all a mistake," ses the skipper. "The watchman is making a mountain out of mole'ills."

"Is it true?" ses 'is wife.

"In a way," ses the skipper; "but—

"Wot d'you mean by 'in a way'?" ses 'is wife. When you was telling me you didnt say anything about kissing the young woman."

"I didn't!" ses the skipper, shouting at the top of 'is voice. "She kissed me!"

"Oh!" ses 'is wife, drawing in er breath. "Oh, indeed! And why didn't you tell me about it when you was telling me all the other things?"

"Well," ses the skipper, coughing, "I didn't think it was worth mentioning—besides, I 'ad forgot it, and, besides, knowing wot you are—"

That did it. She a'most frightened me.

Notice that this might be an extract from one of your own family quarrels if the person taking it down in shorthand simply exaggerated a point or two here and there. You and I have found ourselves in embarrassing situations and, trying to explain, have made matters worse. Why I remember . . . but fortunately there's no need to go into that here. It's sufficient to point out that Jacobs has made his scene, while exaggerated to the point that it is very humorous, so true to life that it recalls somewhat similar predicaments in which we have found ourselves at one time or another.

Shortly after the article "*Give Your Story Wings*" appeared a woman wrote me saying she had no difficulty in getting ideas and plots for stories but that when she began developing these plots into romantic stories the characters remained wooden and refused to come alive; the description of her clever situations always sounded hackneyed; the dialogue was as standardized as if it had been ordered from Sears, Roebuck—and what should she do about it.

Of course I couldn't write her in the detail I'm trying to write this for her and for you, but I did suggest that she divide her problems up and tackle one phase at the time. As for her dialogue—a good plan for her would be to forget her fiction characters for a time and to listen carefully to real persons talking in drug stores, on street cars, etc. It would even help if she made notes of their conversations until she reached the point where she could not only distinguish the difference in the way different persons talked but also reproduce those differences with fair

accuracy in her own writing. Her descriptive writing could be improved if she chose to make better use of her eyes; she could not hope to describe a fictitious scene convincingly until she had learned to see real scenes in detail.

HOW DO you use convincing dialogue and accurate descriptions to make a romantic scene convincing? Well, listen to this by Mary McCall, Jr., for in her story in the February *Redbook* she has done this beautifully. All you need to know is that the girl meets her fiancé for lunch and instead of going into the drug store where they usually get a bite, he takes her to lunch in the dining-room of an old hotel.

The dining-room was high and cool, quiet and empty. The old waiter's hair was combed thinly over his baldness.

"Well," Chuck said, "what do you want?" He smiled at her again over the top of the menu-card, and his eyes were alive and bright in this quiet, dark place.

The print wavered and danced. She found herself looking vaguely down among the desserts. *Green apple pie, Nesselrode pudding, bombe glacé.* How could she read? How could she order? Last night on the bus, she'd leaned against his chest all the way home. Outside the building he'd kissed her, and twice in the movies.

"Could I have a chicken sandwich?" she said. "A chicken sandwich and iced coffee."

"Better make that two."

They were alone in the dining-room. There was a table where some men were sitting, and there were six or eight waiters, but they were alone.

He fumbled in his pocket, and then his hand was reaching out toward her across the table.

There was a square box in his hand, a chunky blue box.

"Here," he said.

"For me?"

"Sure."

She knew then, before she opened it. Her heart got bigger and bigger, till it ached against her ribs. Back of her eyes she could feel the fullness of tears, prickling her eyes, making her mouth tremble. The lid of the box snapped back. It was lined with yellow satin. The ring stood up in its yellow velvet groove. The lamp on the table shone on it. Blue, red, white—it was every color. It was the sun through rain. It was the most beautiful thing in the world. She wanted to hold it against her mouth.

"Chuck," she said, "it's beautiful!" She shouldn't have spoken. Speaking loosed the tears, and they brimmed over her eyes.

"Well, don't bawl about it," he said. "Put it on, and see if it fits all right."

(Continued on page 53)

New York Market Letter

By HARRIET A. BRADFIELD

Study and keep this Market Letter every month. Among these many and varied markets you will find at least a baker's dozen that personally interest you. Keep your own personal market book and jot down notes for an article or story whenever it occurs to you. Next month Miss Bradfield will cover New York and Boston.

ROMANCE, mystery, and air-adventure—these are the three fields that appear to be picking up most vigorously. This applies particularly to the pulp field, which is, probably, of the most interest to you free-lance writers.

It has been sometime since the love story market was more than a mere shell of encouragement. But now Miss Daisy Bacon comes out with the announcement that she is very much in the market for short love stories; that she will be buying eight or ten every week from now on. The best length for the magazine she edits, *Love Story*, which is published at 79 Seventh Avenue, is about 5,000 words.

She wants really modern stories. They may be somewhat melodramatic in plot, if well done. Don't infringe on the sexy situation, however. You'll always find a clean tone to this magazine, no matter how exciting the problem. Miss Bacon is very kind to writers who are earnestly trying to aim at acceptances. Better study the magazine to be sure of your target. Checks, at a cent a word and up, go out very promptly to those who hit the bull's eye.

Being a "Regular" on one of the Street and Smith magazines seems to be worth while. The editors there work hard with the serious writers, encouraging ability with invitations to repeat. Ronald Oliphant tells me that he has two good markets for men writers: *Sport Story Magazine* and *Wild*

West Weekly. I don't suppose he would turn down a good tale from a feminine writer. These two fields seem merely to be overwhelmingly masculine in interest, as well as appeal.

Novelettes up to 15,000 words and shorts to 6,000 fill the bill for *Wild West* lengths. They must be typical frontier tales. *Sport Story Magazine* needs shorter novelettes—up to 12,000 words only—and shorts of 6,000 words. Both pay good rates on acceptance.

"However," Mr. Oliphant added soberly, "I don't want to make the amateur writer feel that this is a wide-open market. We encourage new writers; we're always mighty glad to see a new man *provided* he does good work. We have regulars here who have been doing stories for the magazines for years. Tell the new man he's got to do at least as good work as the old man. It's like a baseball game, with the rookie trying to put Babe Ruth out of his job."

Most of the articles are done on order. Query if you have a knockout idea. *Top-Notch Magazine* is also edited by Mr. Oliphant. This publication, however, has not recovered from the change to a monthly, and is still overstocked. The address for all three is 79 Seventh Avenue.

By the time these notes appear, *All-Story Magazine* should be in the market once more. Miss Amita Fairgrieve edits it; address is 280 Broadway. Inventory seems to have hit this magazine hard, for it has been buying very little since October, and regulars reported that they had received back manuscripts supposedly accepted for publication. Nothing to worry about, really. That inventory is a serious tradition in the Munsey firm, and the editors are usually very frank in explaining if a story cannot be bought on that account.

All-Story uses more luridly emotional romances than does *Love Story*; very dra-

matic, with situations that have often come out of the newspaper headlines. Keep sex glamorous, and the bounds of propriety will stretch fairly wide here to admit almost any modern girl's love problem. Six to seven thousand words is the best length.

Rangeland Love Story Magazine, edited by Fanny Ellsworth at 155 East 44th Street, has undergone a radical change in appearance lately—for the better, I think. It is now larger size, profusely illustrated with well-chosen movie stills from Western pictures, and is printed in rotogravure. Along with this change, the story lengths have been reduced: shorts now run 4,000 to 5,000 words, novels 12,000 to 14,000; and serials 40,000. This plays up more masculine interest than the average love story book. Some verse is used, a tinge of the West preferred in it.

Love Mirror has also shortened its length requirements recently. Shorts now are preferred between 3,500 and 6,000 words; novelettes 12,000 to 15,000 words. Glamour is tabu, except as the faintest odor of seasoning. Modern love problems are wanted, dealing with average, middle-class girls. Part of the stories are told in first person. Several contests are run each month—true quotations, letters on love problems, etc. You'll get a slant on the emotional appeal wanted by studying these contests, as well as the stories. Miss Hope Hale is editor. The address: 8 West 40th Street.

I went around to the *Short Shorts* office at 100 Fifth Avenue, and found—nothing! All gone. Only a bunch of manuscripts thrown at the door, waiting until claimed by the post office. Later, rumors reached me that the magazine had gone into bankruptcy. Too bad.

If your manuscripts go to the Dell Publishing firm in the same building (100 Fifth Avenue), however, you are due for a hearty welcome. The three pulps under Carson Mowre's editorship are right down to bedrock in material and are wide open. Can you fill these needs?

All Detective wants stories with startling development, strong suspense, unusual settings or crime methods, a logical solution, and a well characterized hero.

All Western, the other five-center, wants dramatic yarns, well colored with the old West, fast moving, playing up a living, breathing hero. Novelty is appreciated. Forego the long-winded descriptions. The story's the thing.

War Birds wants good air-war stories of the Western or Italian-Austrian fronts—and finds them extremely hard to get hold of. Dig into this market, if you know your air and war backgrounds, and find real appreciation of hard work!

These three magazines all want novelettes running up to 15,000 words and shorts around 5,000. Very prompt reports are promised by Mr. Mowre, and checks on acceptance at good rates. Play up strong characterization. Action for action's sake—the old Fiction House formula—is not wanted here.

There's a new magazine out at Dell—Manhattan. It appears in newspaper format, much like the *American Spectator*, the first issue banded broadly with dark blue. It is a good deal like the *New Yorker* in contents, but more Broadwayese. Plays up the well-known columnists. Appeals more to the low brow. Offers almost no market to the outsider, as most of the work is done by its clever editor, Norman Anthony, in association with Phil Rose, managing editor, and Ted Shane, formerly of *Judge* and *Sam Love* as assistants. This company has just put out a tabloid called *Expose*—but just a one-shot.

PEOPLE must have more time to fool with typewriters, for the newsstands are breaking out with new things like a case of measles. *Broadway Tatler*, edited by Steve Clow at 7 West 22nd Street, is one of those extremely racy tabloids which will pay a fair price for very spicy cartoons in line, gags and exclusive "inside" stories about theatrical, business and society notables. At the other extreme is *Our America*, 15 Union Square, published by The American Labor Associates, expects literary efforts contributed just for the love of the "cause"—no pay. It is a four-page newspaper monthly.

Common Sense is decidedly the most serious in scope of any of these youth-movement

magazines. This is edited by Alfred M. Bingham, whose father is the Connecticut Senator. This periodical is to be semi-monthly, radical in viewpoint, but with no party affiliations. Rates for serious, factual articles on social and economic problems and conditions run from 1½ to 2 cents a word. Top length is 3,000 words.

Blue Book is said to have doubled its circulation during the appearance of that serial by Edwin Balmer and Philip Wylie called "When Worlds Collide"! . . . *Dime Mystery Book Magazine* finds it difficult to get good short stories. They must be cleverly plotted detective tales, not over 5,000 words. Rogers Terrill, editor. Address—205 East 42nd Street. . . . *Ace-High*, 155 East 44th Street, uses mostly Western stories of adventures on the plains or in frontier towns, with plenty of action and a good dash of humor. . . . *Clues* (same address) has a new editor, T. R. Hecker. Keep an eye on this magazine if detectives are your specialty. They are shifting policies, getting away from the straight deduction yarn, emphasizing forceful, interesting characterization, clever suspense and a clean, thrilling windup. Occasionally will consider a story told humorously. No articles wanted. Two cents a word is paid on publication.

Another shifting detective market is *Mystery Magazine*. This was formerly called *Illustrated Detective Magazine* and was aimed at men readers. Probably the five-and-ten, where the Tower publications are sold, attracts an overwhelming percentage of women shoppers. Anyway, this magazine has been changed materially and is now planned to catch the feminine eye. The horror and lurid elements are out. All stories must have a big woman interest. They need shorts—1,500 to 3,500 words. Rates average around two cents a word on acceptance.

New Movie Magazine, of this same group (Address—55 Fifth Avenue) is prepared out on the West Coast chiefly and offers little scope for the free-lance.

The lack of really competent air-war writers is felt at Magazine Publishers, also. Here's a double opportunity for a man who

knows his stuff well enough to make it sound authentic and can put it into an exciting, novel tale of the Western front. Both *Sky Birds* and *Flying Aces* give openings in shorts of five or six thousand words. Their scope is wider than the average air book, for occasional foreign air adventure and commercial air stories are included. Plots may combine air and ground action. A. A. Wyn is the editor. Address: 67 West 44th Street.

Munsey's is following a new policy on payment of first stories, as the result of a very unpleasant experience with a plagiarist. If you have not sold to their magazines, you must submit through the mail a signed statement guaranteeing that the authorship of the story—idea, plot, and writing—is your own. And on this, if accepted, your check will come a week or two after publication. Does not apply, I believe, if you are a proved contributor.

Illustrated Love Magazine and *The Home Magazine* use fiction that approaches the standards of the smooth-paper magazines. Nevertheless, the editors, Elsie K. Frank and Hugh Weir, are friendly in their attitude toward the capable newcomers. Most of the articles are now prepared by staff members, though an unusually interesting one might find favor. Story lengths are shorter—short tales running from 1,500 only to 3,500 words. A fresh, smart style appeals to the readers here. And modern characters is the rule. Slant toward a big woman interest—I don't mean the size 54 kind!—and lean on the side of young love. They are pretty well stocked on marriage tales. Both books use about the same types of material now.

THESE following markets are of little interest right now. Check them in passing: *Pastime*, edited by W. W. Scott at 246 Fifth Avenue, is open only for puzzle material—all kinds and all lengths. . . . *Merry-Go-Round*, "a digest of world satire and humor," is all reprints. . . . *The Time Traveler*, 1610 University Avenue, is overstocked with all sorts of material since its change to a quarterly and will not be in the market for some time, says its editor, Allen Glasser. . . . *Revolt*, 112 E. 19th Street,

published by the Intercollegiate Student Council of the League for Industrial Democracy, can use vividly written articles, not over 2,000 words in length, with a revolutionist's point of view, but cannot afford to pay anything. . . . *Flashes* is a reprint magazine of humor. So is *Comede-Nuz*.

The Symposium, 100 Washington Square, pays low rates of critical essays on philosophical, literary and artistic subjects, not over 6,000 words in length; also for poems and stories of exceptional interest. . . .

The Nation has dropped a lot of contributing editors who didn't contribute, including Mencken, Heywood Brown and Norman Thomas. Oswald Garrison Villard's name is off as editor, and only a board of four members is now in control. Mr. Villard is still publisher and a contributing editor. . . . *North American Review* moved to 587 Fifth Avenue.

Variety of subject is a requisite for acceptance in *Travel*. Coburn Gilman, editor, reports that many manuscripts are automatically rejected because the subject has already been well covered. Requirements as to length: 1,500 to 5,000 words. Clear, sharp prints should accompany your manuscript. These are paid for separately. The address is 4 West 16th Street.

Physical Culture is using only articles now. Carl Easton Williams, the editor, promises good rates paid on acceptance for "self-told adventures in health." 1926 Broadway is the address.

Live news articles on all phases of food, health and child welfare, not over 2,500 words in length, will be welcomed by Mrs. Alberta M. Goudiss, editor of *The Forecast Magazine*, 6 East 39th Street. These bring 1 to 1½ cents a word on acceptance.

If you can strike the optimistic, inspirational note in the field of practical psychology, the personality story, the power of thought in overcoming difficulties. *Psychology* offers an excellent market. Miss Eldora Field, managing editor, is trying to get as much variety as possible into each issue, thus meeting the needs of a greater number of readers. Hence lengths should not run over 3,000 words, while the best

is 2,200 to 2,500 words. Keep in mind that this magazine is intended to help the average man, when writing for *Psychology*. (Address—1450 Broadway.)

Elsa Weihl, editor of *Young Israel*, the magazine for Jewish children, has announced cash awards amounting to \$350 for the best work published in the magazine during the year. This is in addition to the regular rates under a cent a word for short stories and articles, 1,200 to 2,000 words in length and verse at \$3 to \$5.

The Atlantic Monthly Press, 8 Arlington Street, Boston, Mass., reminds us that book-length manuscripts may be submitted until March 1 for the *Atlantic* non-fiction prize of \$5,000. The book receiving the award will be published by Little, Brown & Co., as an *Atlantic Monthly Press* publication.

The *John C. Winston Company*, book publishers at 1006 Arch Street, Philadelphia, has purchased the *Vir Publishing Company*, also of Philadelphia. . . . Another Philadelphia firm is the *Jewish Publication Society of America*, at Broad and Spring Garden Streets. Subjects must be Jewish in interest. Novels, text books, juvenile and adult non-fiction; poetry, plays, fairy tales and juveniles. Royalties or outright purchase.

Elizabeth Miele has announced that she has been receiving original scripts for production at her summer theater at Sharon, Conn. Miss Miele is a theatrical producer with offices at 175 Fifth Avenue.

The *Court Syndicate* has moved from Brooklyn to 120 West 45th Street, and now will cover features for daily newspapers. Formerly, it dealt only in weekly newspaper features.

Management Methods, 330 West 42nd Street, a McGraw-Hill magazine, has been sold to a group of men who have managed it for some years, including Norman C.

(Continued on page 62)

Greeting Card Verse

by HERBERT C. MANTZ

MANY writers have failed to realize the easy way of making money writing greeting card verse.

The American greeting card business is growing from year to year and when one considers that over \$75,000,000 of greeting cards are sold in this country each year, it presents a great market for capable verse writers.

That stupendous sum is handled by more than one hundred different manufacturing concerns with an organization of over 30,000 dealers. As the greeting card manufacturer is always looking for good verse, the average writer can turn spare time into a profitable money-making venture by attempting to sell this market.

As the writer has sold quite a bit of greeting verse from time to time, listed herewith are a few helpful suggestions which should prove beneficial to those not acquainted with greeting verse writing.

First, for those of you who have never written any greeting card verse but have written poetry, please remember it is not easy to write salable greeting verse! Exact-ing editors are forever demanding a certain type of verse to meet with their approval and unless the verse is up to standard, it is immediately rejected.

Greeting card verse must always express a wish—contain a greeting—not a mere statement of facts. It must be clear, concise, and have a certain “swing” to the lines.

Verse should not be too poetical; rather written as a jingle. It should have a smooth easy-running meter, a good first line and the closing line should act as the climax of the verse.

Be original! Don't overdo with effusion but write in plain simple language so that the verse will be easily understood at a glance.

Publishing firms today demand of the verse writer a “general” tone in all verses. Such a greeting, naturally, enjoys a wider sale than if it were written in a personal way. In fact, certain firms prefer not to consider verse which contains the words, “I,” “me,” “my,” “us,” etc.

Is it necessary to suggest NOT to insert gloomy thoughts in your verses? However, in sympathy verse, which is really the most difficult type of verse to write, be very careful in your use of the proper words, using a deft touch, and if anything sad must be mentioned, only touch lightly upon such words.

A common fault among quite a number of greeting card verse writers is the usage of hackneyed phrases. Avoid such phrases, such as “true and blue”; “fond and true,” etc. A cliché or trite phrase is the earmark of poor verse.

As to length, verse from two to eight lines are used. Bear in mind, however, it is much easier to sell a two line verse, (couplet) or a four line greeting than it is to sell a six or eight line sentiment. In reference to the use of prose only a few companies purchase any type of prose whatever.

No doubt the writer will be interested in the payment for such verse. Greeting card publishers pay from twenty-five cents to one dollar per line for verse, the average pay being fifty cents per line. A few firms pay the top price of one dollar per line only to experienced writers.

While a few firms only purchase Christmas verse, others purchase sentiments for every occasion: Friendship, Mother's Day, Sympathy, Birthday, Bon Voyage, Graduations, New Years, etc.

For those writers who might expect to submit considerable material, some kind of a system of records will have to be followed in keeping careful notations as a particular

verse should only be sent to one firm at a time.

Many writers only submit a few sentiments at one time; others send as many as twenty to thirty different types of verse at one submission, which is only a matter of choice and convenience.

Each verse should be typewritten, if possible, on a separate slip of paper of uniform size: 3" x 5" seems to be the most popular size as such slips are not large and they will fit in the return envelope without folding. The name and address of the writer should be placed on each and every slip submitted.

A simple method in keeping complete record of all verses, which the writer has followed successfully for sometime, is as follows:

A carbon copy on a card 3" x 5" of each verse is used when the original verse is typed. As verse is ready to be typed, I ascertain the number of my last verse which was written. The new verse is then given the next consecutive number, which is placed on the upper left hand corner, as each verse is always numbered. On the upper right hand corner a notation is made of the number of lines which the verse contains. The greeting is then typed, neatly, in the center of the small slip of paper and the name and address is placed on the bottom of paper, in two lines, thusly:

"Submitted By: Herbert C. Mantz, 534 Maple St.,
Scranton, Penna.

In the above manner a complete typewritten record of each verse is kept in a file marked "unsold."

When submitting a number of verses to a certain firm, notations are made on a blank card, the same size. This card contains the firm's name and address together with any special information relative to their specific needs or editorial requirements. The date the material is forwarded to the editor is then placed on the extreme left of the card, followed by the various numbers of the verses submitted. This card is then placed in a file marked "Verse submitted," and the cards are arranged in alphabetical arrangement. When the verses are returned, let us presume two of the greetings were accepted.

Circles are placed around the numbers of the verses which were accepted and the date you are notified is placed on the extreme right end of said card. If no verses are accepted, it is then only necessary to list the date of rejection.

The carbon copies of the verses which had then been accepted are taken from the "unsold" file and has the following notation placed thereon: "Sold to 'Blank & Company'—\$2.00 (price paid), followed by date." This card is then filed in the "sold" file.

The above procedure might seem a little difficult but in reality it can be worked in a very simple manner. Further, some record must be kept when one is sending out to various publishing firms as many as one to two hundred different verses, from time to time.

Granted, there are probably better systems of keeping such records than the one outlined above, but I have not found my small card wanting!

All of the above information is kept in a small compact card box, 5½" wide, 7" in length, and 4½" in height, which takes up very little room.

Every bit of the above material, blank cards, file cards, and case can be purchased in any ten cent store or stationery shop for a very nominal sum.

There are many verse writers who might question whether or not it is necessary to send a letter to the editors when submitting greeting card verse. I usually submit a short note stating that I have sold verse to a few companies, (only mention a few, if you have made many sales) and further advise that I would be pleased to write for their firm as well. I also usually request any information they might want to give me regarding their special requirements. Any such information received is always placed on the regular submission card, as above mentioned.

It might not be amiss to suggest that one should pay strict attention to all bits of information relative to writing greeting card verse. This can be obtained by heeding the advice and suggestions of editors, the studying of various types of verse by looking over greeting cards in the many stores, shops, etc.

It all helps to make one a better writer and if the advice is heeded and taken to heart, your sales are bound to grow.

Naturally every writer's style is different but it does not take any length of time for each and every greeting verse writer to acquire a versatile style. Don't become discouraged with the first few rejections. They are bound to come but they should act as an instructor in pointing out one's faults. Each verse writer must undergo certain experiences in this field and if the average writer is observant of all details, the experiences will prove helpful and beneficial.

To illustrate my point, I list herewith a sympathy verse:

"It may comfort you a bit
To know that someone cares;
To feel that You're remembered
In someone's thoughts and prayers;
It may help you just to know
That however dark the way;
That someone's heart goes out to you
In sympathy today.
(Sold to Henderson Company)

The above is a sample of an eight line verse which sold very easily. As mentioned previously, sympathy verses are the most difficult type of verse to write, hence my reason for listing a sample of such a verse.

Now for an example to illustrate my point about using hackneyed phrases. The following verse, (birthday greetings) uses such a phrase.

"They say old-fashioned joys are best
And so my greeting *FOND AND TRUE*
Is for old-fashioned happiness
Because the best should come to you.

Note, now, how much better the verse sounds with just the elimination of a few words, including the hackneyed phrase, "fond and true":

"They say old-fashioned joys are best
And so this greeting is my cue
To send old-fashioned happiness
Because the best should come to you.

I am sure you will agree with me that you would much prefer to receive the latter greeting on your birthday, rather than the former.

We'll probably have space for just one more example, which is a Christmas greeting:

"No need to change the good Old Wish
Or add to it Today;
It still conveys just everything
A Christmas wish should say."
(Sold to Keating Co.)

After reading over these suggestions, examples, etc., you are, no doubt, eager for the names and addresses of firms who purchase greeting card verse. The following companies are about as reliable a list of possible markets for greeting card verse, that I have found, after unnecessary waste of postage on various other firms:

Auburn Greeting Card Co., Auburn, Indiana.
The Keating Company, 9th and Sansom Streets, Philadelphia, Pa.

The Rose Company, 22nd and Arch Streets, Philadelphia, Pa.

Geo. C. Whitney Co., Worcester, Mass. (This firm does NOT buy any sympathy verse.)

The Broomfield Publishers, 12 High Street, Brookline, Mass.

A. M. Davis Company, 530 Atlantic Ave., Boston, Mass.

Rustcraft Publishers, Inc., 1000 Washington Street, Boston, Mass.

Hall Bros., Inc., Grand Avenue, and Walnut at 26th Street, Kansas City, Mo.

The Buzza Company, Minneapolis, Minn. (Very slow in reporting.)

Stephen Greene Co., 34th and Market Streets, Philadelphia, Pa. (This firm only publishes a Christmas and New Year's line. Don't send verse of any other season.)

The Japanese Wood Novelty Co., 109 Summer Street, Providence, R. I. Only buying everyday material at the present time.

THE following firms advise they ARE NOT purchasing material at the present time but will be in the market within the next few months. It will be necessary to watch the market notes or inquire by letter:

Gibson Art Company, Cincinnati, Ohio.

Dreyfuss Art Co., 137 Varick Street, New York City.

The Henderson Lithographing Company, Cincinnati, Ohio.

The P. F. Volland Co., Joliet, Ill.

The Liberty Greeting Card Co., of Canton, Pa. *Exclusive Company*, 414 N. Third St., Philadelphia, Pa.

Bloomfield Publishing Co., Bloomfield, Ia.

Blue Bird Studios, Fitchburg, Mass.

Buzza-Cardozo Co., 2606 West 8th St., Los Angeles, Calif.

The Henry Doebla Co., Fitchburg, Mass.

Durant-Herzog Co., 1340 Otto St., Chicago, Ill. *Gartner and Bender*, 1104 S. Wabash Ave., Chicago, Ill.

The John A. Hertel Co., 305 West Adams Street, Chicago, Ill.

Jessie H. MacNicol, 18 Huntington Avenue, Boston, Mass.

Metropolitan Publishing Co., 167 Bow Street, Everett, Mass.

Modern Vogue Co., 134 West 14th Street, New York City.

Norcross, 244 Madison Avenue, New York City.

Quality Art Novelty Co., Thompson Avenue and Manley Street, Long Island City, New York.

Many firms are continually changing their requirements from time to time and there-

fore the best method of keeping abreast with such changes is by the continual submission of work to the various markets. However, the above list is an authentic market listing of the best possible markets for verse and was up-to-date at the time this article was written.

The Log of A Best-Seller

By CHARLES YALE HARRISON

Charles Yale Harrison, author of "Generals Die in Bed," "A Child Is Born" and the recently published biography, "Clarence Darrow," was formerly a New York newspaperman. Before writing his first book which became an international best-seller he worked as clerk, salesman, publicity man and job-hunter. For two years he peddled the manuscript of his first novel and met with rejections at every hand.

UPTON SINCLAIR relates that when he wrote his remarkable novel, "The Jungle," exposing the Chicago packing industry, he aimed at the public's heart and accidentally hit its stomach. His book, which was intended as a social document turned out to be a best-seller because every housewife in the country was directly affected by his story. Every American, it seemed, might or might not be remiss as a social philosopher, but all Americans ate meat. The book sold in the hundreds of thousands, President Roosevelt ordered an investigation and thus an obscure pulp writer became an international celebrity over night.

When I wrote my first novel, *Generals Die in Bed*, I had a somewhat similar experience. For a few years after the armistice I kept brooding over my war experiences. I felt I wanted to write an unusual war book, not the heroic, Hun-eating type of war book but something bigger and more socially vital. I planned to write a novel that would shock its readers into a hatred of war. And because I was not in immediate need of money, having a mediocre but secure newspaper job, I didn't suffer from the driving necessity of being "commercial." I decided to do a work of art—hateful and much abused word!

Well, I did an honest job. I sweated long

hours over the book, working late into the night and I believe I have my reward. I have not much faith in literary critics, but it is some consolation to know that the reviewer for *The New York Times* called *Generals Die in Bed* a "modest literary classic." As I implied before, I wrote the book with a small audience in mind. Before it was published, sections of it appeared in such obscure publications as *The Morada*, *The New Masses* and other minority publications.

I aimed at art but imagine my surprise, as the cash-and-carry culture advertisements say, when my shot brought down a best-seller and many royalty checks. The book became a best seller in America, England and was translated in France, Czecho-Slovakia, Spain, Russia and Japan. In this country it was serialized by King Features and was heavily exploited for serialization in *The New York American*. From an obscure writer hammering at a second-hand typewriter in a small furnished apartment in New York, I woke up one day to find my name plastered on some ten thousand billboard advertisements throughout the largest city in the country. I was asked to speak on the radio, I was interviewed by sob-sisters and feature reporters. In short, I was, they told me, a literary success.

Did all this come easily? Let us see.

A FEW days ago at a dinner given by an organization composed of literary embryos I was asked to speak on the subject of the amateur writer. After my speech one of my listeners rose and asked me the secret of successful writing. This is a question which is being asked by thousands of writers all over the world. The answer to it is so simple and has been obscured by so much critical hocus-pocus that even at the cost of repetition it must be stated again and again. Instead of making an abstract statement on the subject I am going to relate a little anecdote that will point my story and adorn my tale.

At the age of sixteen, being filled with an overwhelming literary urge, I sat down and wrote a short short story. I sent it to *The Smart Set*, at that time edited by George Jean Nathan and Henry L. Mencken. Within a week or so I had received an acceptance and a check—a small one, but a check, nonetheless. My stepfather, who was a writer, frowned at my early success. It would spoil me, he said. I wrote another story, and it, too, was accepted. But the golden trickle soon ceased. Rejection slips came instead of checks. My youthful exuberance soon faded; my enthusiasm soured. In desperation I read technical information by such masters as de Maupassant, Flaubert and Anatole France. No use! The rejections continued to pour in. Rather reluctantly, I went to my stepfather for advice.

It was late at night. He was hard at work, writing. The room was filled with tobacco smoke and his pen scratched noisily across a sheet of paper. He asked me to sit down and I shot a stream of questions at him. How does one open a story? Is it best to outline the plot in advance? What themes are best? How does one know when a story is completed? And so on.

"My boy," he said after a thoughtful pause, "the answers to these questions are not important, not nearly as important as you seem to imagine. You are sixteen and you have had two stories accepted. Apparently that is the limit of your capacity. You are being rejected because you have nothing to say."

"Nothing to say?" I echoed.

"Precisely," he replied. "When you have lived, suffered and observed and when as a result of this observation you feel that you have something to say, something vital, something important, then it will not matter how you begin or whether you plot your story in advance. Your material will pour from you in the frenzy of creation—your substance will find form."

I listened with a dead feeling of defeat. All this talk about something to say and form and substance sounded meaningless to me. It was not what I wanted. I wanted a magic formula for speedy and immediate success. I wanted to be told precisely *how* to do things. I groped about for a year or so after this conversation and gave up writing in despair.

Three years later I enlisted in the Canadian Expeditionary Force. I went overseas and served at the front in France and Belgium. Like millions of other youths I went through veritable hell. I was wounded, gassed and decorated. I returned to civilian life in 1919 with two paramount desires. I wanted to forget the war and I wanted to work. For a time I succeeded in both ambitions, but gradually my war memories became uppermost in my mind. It was hard to forget the holocaust. Horrors, experiences and memories crowded in my mind demanding attention. Unwillingly, I started to make notes on the backs of envelopes and other scraps of paper. Thoughts took shape, I began to see a book as a result of my experiences. I fought the desire because I felt I could not stand a possible failure.

Finally, however, I felt that my book simply had to be written. So I wrote it. In a high fever of enthusiasm I sat down and within two short months the first draft was completed. The final draft followed in short order.

I was under no illusions about what I had done. The style was nervous and staccato, some of the scenes were grimly realistic, untempered by mushy sentimentalism. My story was a bald recital of war as seen through the eyes of a ranker in the Canadian shock troops. Its philosophy was definitely anti-war.

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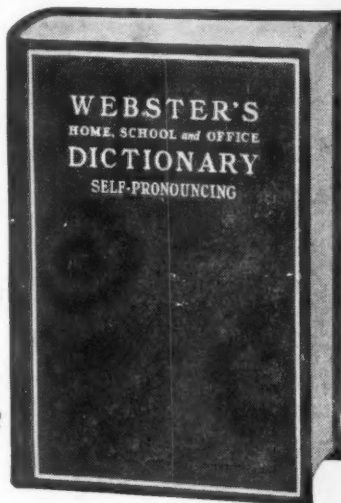
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I sent the final script to my friend, John Dos Passos, asking for his opinion. In reply he wrote: "Dear Charley—I think this is a hell of a good book. It's a plain unvarnished account of things without any literary frills—it ought to be a good antidote for all the gush of ain't-it-awful literature that romanticizes war in a subtle sort of way. *Generals Die in Bed* has a sort of flat-footed straightness about it that gets down the torture of the front line about as accurately as one can get it, I think. It certainly ought to be published."

With this endorsement and my manuscript I went from publisher to publisher. With monotonous regularity it came back. The rejections were based on three general reasons (1) war books would not sell (2) the public would resent complete frankness about the war (3) the book had too much sex in it.

The manuscript went the rounds of every worthwhile publishing house in America. The list of its rejections looks like a roster of the publishing industry of the country. My enthusiasm had simmered and died down until I reached the nadir of defeat and disappointment.

By this time the manuscript was in such bad shape with constant reading that I had to retype it, a job which occupied many long hours in the evening after work. One day a friend of mine suggested that I send the script to London. He pointed out that the locale of the novel was the British Army and it might have some special appeal to English readers. I searched around and by letter established contact with the wife of a British Member of Parliament who was well connected with several London publishing houses. I sent her the manuscript and as I handed the package to the post office clerk at Park Row, I felt like a poverty-stricken mother handing her child over to a grim-faced social worker. In New York, where I was able to phone editors about the manuscript, a reading took from one to three months. What would happen with the script three thousand miles away without it's fond parent lovingly supervising its career? I came home that evening feeling low and determined to forget all about it. Come what may!



Less than one month later I received a letter from London stating that my book had been accepted by *Williams and Norgate*, an old English publishing house. My delight was beyond description. I came to work that day in a state bordering between non-alcoholic intoxication and mild hysterical lunacy. My city editor, observing my condition, and believing me drunk, excused me for the day and I wandered about the city gazing into the windows of book stores and imagining how I would feel when I actually saw *my* book on display.

AND now my narrative must, of necessity, begin to read like a fantastic movie.

The next day I received a cablegram from London stating that William Morrow, that fine old American publisher (who has since died), had called upon *Williams and Norgate* and had been shown the manuscript of my book. He read it at one sitting and wanted the American rights. Would I sell the North

American book rights, the cablegram asked. Would I? I cabled acceptance and a few days later received a four-figure check as advance royalties. One month before I was sunk in a bog of disappointment and defeatism and here I was with the British Empire and North American rights to my book sold—and a fat check deposited in the bank.

Generals Die in Bed appeared in London in May 1930. Its very title attracted attention and within a month it was a best-seller. By a stroke of sheer luck an obscure fuddy-duddy English general attacked the book and I was off to a racing start. *The London Daily Mail* said editorially that the book should have been banned. The semi-official *Daily Herald* said it was time the truth about the war had been told by a ranker in the British Army (the Canadian Expeditionary Force was a corps in the British Army). *The London Times* opened its letters-from-readers column to the controversy and the book sold merrily. The London controversy was cabled to Canada and without seeing a copy of the book a conservative member of the Canadian parliament asked that the book be barred from admission to the Dominion. The New York papers carried these stories and created an advance demand for the book.

When the book appeared in America one month later, its sale was phenomenal for a first novel. It sold by the thousand. *King Features* bought the second serial rights, the *New York American* ran it in daily installments, as did a score of other large dailies throughout the country. It was translated and published in France, Spain, Czecho-Slovakia, Russia and Japan. My royalties mounted daily. I had come through with a vengeance!

Jonathan Cape and Harrison Smith, Inc., one of the firms which had turned down "*Generals*," published my next book, "*A Child Is Born*," a realistic novel which tells of the making of a juvenile criminal. From Hal Smith I learned much about the commercial aspect of the book trade. I have learned, for example, that advertising does not sell a book, but rather word-of-mouth recommendation. It is only after one has heard about

a book that an advertisement carries weight and influence. No amount of advertising space can make a best-seller out of a mediocre job. I learned to sympathize with publishers who must face outraged and irate authors who demand more and more advertising. I have also learned that the American public spends more on chewing gum and cosmetics than it does on literature. As I look back over the three years since my first book was published I smile at my abysmal ignorance. How much pain and grief might have been spared me if I only knew then what I know today. So far I have two novels and a biography to my credit with many years of productive work ahead of me.

TO the beginner, whether he be factory hand, farm laborer, clerk or a fashionable society woman eager for self-expression, I offer the advice that my stepfather offered: live deeply and observe shrewdly. View the tragic comedy of human existence from a definite philosophical viewpoint. Write every day. If you have something to say and learn how to say it well, the world will repay you handsomely.

Despite the depression, there are many good publishing houses which are eager—yes, eager—and I mean just that—to publish good first novels. Among these are: *Harrison Smith and Robert Haas, Inc.*, *Harcourt Brace, Little Brown and Company*, *Robert McBride and Company*, *Charles Scribner and Sons*, *Simon and Schuster*, *Vanguard Press*, *Viking Press*, *Farrar and Rinehart*, *Harper Brothers*, *Horace Liveright*, and *Macmillan and Company*, all of whom are in New York.

Contemporary American literature has not only freed itself of its bondage to British letters but is surpassing it. Men like Ernest Hemingway, William Faulkner, John Dos Passos and Thomas Wolfe, among others, are the peers, if not the superiors, of contemporary young writers across the Atlantic. These men were obscure writers a decade ago. I am positive that from among the thousands of struggling men and women writing today, hundreds of them will rise to the top ten years from now.

Reliable Contest Announcements

By MADELAINE ARCHER

Editor's Note: We believe the firms listed in this column are reliable. When the closing date is not specifically given, we suggest querying before going to any extensive work.

Essay . . . Article . . . Letter

Americana, 1280 Lexington Avenue, New York City. \$1,000 for the best satiric contribution, which may be a drawing, essay, poem or play, submitted by an undergraduate in any American University. Non-winning entries which are acceptable may be purchased at space rates. Entries are limited to three contributions a person. Closes March 10, 1933.

Harper's Magazine, 49 East 33rd Street, New York City. \$175 (in three prizes) for "best" essays. See current issue for full information. Closes April 1, 1933.

National Americanization Committee, (V. F. W.), 32 Union Square, New York City. Four essay contests paying 15 merchandise prizes. First prize, \$100 worth of books. Also bronze medals. Write for details. Closes April 27, 1933.

Atlantic Monthly, 8 Arlington Street, Boston, Mass. Essay contest for students in schools using *Atlantic Monthly* in courses in the 1932-1933 term. Choose your own subject and keep within 2,500 words. Must be original and no copying done. School's address and name, and teacher's endorsement must accompany manuscript. Cash prizes. Closes April 5, 1933.

United Daughters of the Confederacy, 1511 Virginia Street, Charleston, W. Va. \$1,000 offered for the best essay in the field of southern history. Address Mrs. T. O. Timberlake, above for details. Closes April 1, 1933.

University of Michigan, Ann Arbor, Michigan. The *Avery Hopwood Awards*, \$10,000—four awards of \$2,500 each—will be awarded to qualified senior and graduate students for best contributions in four classes: dramatic writing, essay, fiction and poetry. Closes April 20, 1933. Write for details.

The Scholastic Magazine, 155 East 44th Street, New York City. Conducting a series of writing contests for students. Final contest will close in April.

American Magazine, 250 Park Avenue, New York City. \$50 monthly for letter-articles on changing topics. (Don't miss these contests!)

Popular Science Monthly, 381 Fourth Ave., New York City. \$10 for best "hints" for their "Hints For Men Who Work With Cars" feature. Space rates for others found acceptable. Seems to be a monthly offer.

Collier's, 250 Park Avenue, New York City. \$5 for each accepted interesting or unusual "fact." Keep them brief and accompany with proof. Address "Keeping Up With The World" Editor, above.

Boston Society of Natural History. \$60 and \$50 will be awarded for best memoirs (in English) on any subject in the field of botany. An annual contest. Closes March 1, 1933.

Film Fun, 100 Fifth Avenue, New York City. Amusing contests paying cash prizes are conducted monthly. Necessary to see magazine.

True Story, 1926 Broadway, New York City. Monthly letter-writing contest, paying generous cash prizes for criticizing the magazine; also for best letters solving a given "heart problem."

True Romances, 1926 Broadway, New York City. \$100 in 15 cash prizes—\$25 to \$5—for letters criticizing the stories and the magazine. \$50 up for best letters on the subject, "The Happiest Moment of My Life"—\$25 first, \$15 second, \$10 third and \$5 for every additional letter published. \$30—three prizes of \$15, \$10 and \$5—for best letters to The Charm Lady, telling her how her department has helped you. Address criticism letters to Criticism Contest; Happiest Moment letters to Department H. M., and the "charm" letters to The Charm Lady. (Important that the letters reach the right department). No length restrictions stated.

Dr. Miles Laboratories, Inc., Elkhart, Indiana. (This is a commercial contest.) \$1,000 in cash prizes, plus 500 merchandise prizes for letters extolling the merits of their products. Prizes in three groups: \$100 first, \$50 second for letters on "Nervine"; \$100 first, \$50 second, for letters on "Anti-Pain Pills," and \$100 first, \$50 second, for letters on "Alka-Seltzer." Best letter of contest will receive the grand prize of \$500. Fifty \$1 awards. Trial packages will be sent every contestant submitting a letter. Letters must remain within the limit of 200 words. As many letters as you wish, but only one prize to a person. (A cartoon from any of the three products mentioned must accompany entry.) Closes July 1st, 1933. Comment: Their 1932 contest was very well conducted. Prizes paid promptly and winning name lists mailed to all contestants.

Photoplay, 221 West 57th Street, New York City. \$45 monthly for fan letters to their "The Audience Talks Back" department. 150 word limit.

Screenland, 45 West 45th Street, New York City. \$45 in four prizes—\$20 to \$5—for best fan letters of 150 words or less. Address "Roses and Razzes" Department, above.

Story . . . Book . . . Play

Ada Mohn Landis' Prize Story Contest, (W. C. T. U.), 1730 Chicago Avenue, Evanston, Illinois. \$50, \$35 and \$25 for three best 800 to 1,000 word stories suitable for adults, and \$25 and \$20 for two best stories (250 to 600 words) for children. Stories should affirm the value of total abstinence. They should be dramatic. Other acceptable contributions will be paid a rate of one-half cent for the adult story class and one cent for the children's class. Three contributions a person. Closes March 10, 1933. A query will bring a stack of instructive literature and full details.

World Thrift, Via Monte Di Pieta No. 11, Milan, Italy. English printed organ of the International Thrift Institute, announces a scenario-writing contest open to the world. \$1,000 will be paid for the best screen scenario submitted which can be used for "thrift" propaganda. Bankers in 24 countries—including the United States—are backing the contest and will announce it soon. Although propaganda, the film must convey it subtly. Ask your banker (if you still have one) about this contest. Rules are unknown to this writer. Manuscripts must reach the above destination by October 31, 1933.

Liberty Weekly, Lincoln Square, New York City. \$10,000 in cash prizes—\$5,000 to \$1,000—for stories from 20,000 to 100,000 words in length. "Must be so plotted and written as to readily break into installments of about 7,000 words each." Those eligible to compete are those who never have had a book of fiction published, sold a serial of 20,000 words or more to a nationally circulated periodical or newspaper that syndicates its material. Closes there March 30, 1933.

Short Stories, Garden City, N. Y., \$15 each for best true experience stories for their "Adventurers All" department. 1,000 word limit.

Atlantic Monthly Press, 8 Arlington Street, Boston, Mass. \$5,000 for the most interesting unpublished work of non-fiction submitted before March.

Illustrated Love Magazine, 55 Fifth Avenue, New York City. \$10 for "Your Love Story." They want just what the title implies. Address My Own Love Story Editor, above.

Miscellaneous

Bunk, 155 East 44th Street, New York City. \$225 cash prizes—68 ranging from \$100 first to \$1—for clever jingles about "Chaste Lucy." Jingles of four lines, following the meter employed in the samples in the "Poet's Scorners," a department in the magazine. Titles are not necessary, but snappy ones would help. A fact worth commenting on is the possibility of the same person winning a number of prizes. There will be no discrimination; a contestant may win as many prizes as merited. Jingles are to be written on the outside of envelopes in which the author's name is sealed. Judges will not know the authors' names until after winners are determined! Charles Francis Coe is the first judge selected for the contest. Contest closes on postmark of March 15, 1933. Also optimistic note: Clayton magazines are paying much more promptly.

George Blake, Publicity Director, Studio 300, 1023 N. Sycamore Avenue, Hollywood, California. This is a commercial contest. \$800 in a single prize for naming the actress who played with Eddie Cantor in "The Kid From Spain." Only one

name a person. There is no purchase clause connected with the name contest, but there will be one with a second follow up contest. The sponsor is reliable. It is not necessary to take part in the second contest to win a prize. (I vouch for this.)

General Electric Company. Conducting a weekly contest through their NBC program (daily) which pays \$1,000 in cash and other prizes. Subject of contest changes weekly.

Red Book, 230 Park Avenue, New York City. \$500 monthly for Prize Bridge Hands. See the magazine to learn what is wanted. Winning entries are published. Address Contract Bridge Editor, care of the magazine.

College Humor, 1050 N. La Salle St., Chicago, Ill. The popular blurb contest has been continued. Cash prizes are paid for writing blurbs about a humorous picture published in the magazine.

Wild Flower Preservation Society, 3740 Oliver Street, Washington, D. C. \$30 for good publicity posters suitable for the society. Query for closing date. We have it April 15, 1933, but recently saw an earlier one. It may have been extended.

New York Daily News, 220 East 42nd Street, New York City. \$5 daily for "Your Favorite Recipe." Address Recipe Editor. \$2 for every accepted boner. Also buys Embarrassing Moments. Often a major contest. The Sunday edition can be bought in any city for five cents.

Hollywood Magazine, 1100 W. Broadway, Louisville, Ky. \$50 monthly in a "Guess Who" contest. Identifying stars and supplementing with clever ten word descriptions. Contest subject may change from month to month.

National Soap Sculpture Committee. An annual soap carving competition which will close May 1, 1933. Write the Committee, 80 East 11th Street, New York City, for complete rules.

Liberty Weekly, Lincoln Square, New York City. \$5 for every "Bright Saying" they publish.

Our Navy, 191 Joralemon Street, Brooklyn, N. Y. \$3 for original, sea-flavored crossword puzzles.

Physical Culture, 1926 Broadway. Cups and cash for best baby pictures. Health counts more than beauty. Read rules before submitting pictures.

Square Deal Products Co., Inc., Dept. C. W., 1804 Garfield Street, Detroit, Michigan. \$5 weekly for best household hint wherein their cleaner is used.

Opportunity, 919 N. Michigan Avenue, Chicago, Ill. Monthly contest paying \$5 and \$2 for best "ideas" (on selling) for their "Now This Is My Idea" department.

Household Magazine, Topeka, Kansas. The January issue was completely minus contest announcements! Most unusual!

Fantasy, 950 Heberton Avenue, Pittsburgh, Pa. \$5 for best poem (not over 40 lines). The subject for the poem is "Music." Poems must be in by March 1, 1933.

Kaleidograph, 702 North Vernon Street, Dallas, Texas. The prize program for 1933 differs widely from that of 1932. Instead of the \$200 in annual cash awards, they plan to distribute \$500 in book prizes. The idea is to publish an anthology of verse that has been published in the magazine during the year, and to give each contributor a complimentary copy of the book. Patrons' prizes, however, are still being distributed; these are books. There is also a \$1 monthly prize for best poem in several classes.

The Literary Story Goes Primitive

By THOMAS H. UZZELL

COMING off the press of *Harcourt Brace* sometime next month is an anthology of the best short stories of 1932 as selected by Mr. Uzzell. In addition to reading many hundreds of stories during the year, Mr. Uzzell was in correspondence with editors who proffered their own judgment as to the best stories during the past year in their own respective publications.

From reading this mass of story material, Mr. Uzzell has written two articles giving his conclusions. The first appears herewith.

The second appears in the *1933 Year Book and Market Guide*. The stories in this anthology are worth careful analytical study.

The best short story of the year selected by *WRITER'S DIGEST* in conjunction with Mr. Uzzell is "*No One My Grief Can Tell*" by Nancy Hale which will be published in the *1933 Year Book* and in *Harcourt Brace's* anthology.

I HAVE just finished reading, with one assistant, all the short fiction published in this country in 1932. In order to select with fairness the most interesting twenty or so stories published during twelve months it was necessary to cover the entire field, excluding, of course, purely local publications.

A long list of all-fiction magazines for both men and women, all the big circulation illustrated periodicals, all the standard literary magazines as well as a sizable list of "little magazines" putting forth non-commercial experimental fiction, and a number of special class magazines like *Harper's Bazaar*, and *The New Masses*, which subordinate their fictional departments—the many hundreds of stories to be found in these mediums were examined with close attention for entertainment, literary merit, and novelties or trends which would be of most interest to writers. The twenty most interesting stories have been collected into

an anthology which will appear soon after this magazine is issued. Literary merits found in these and other stories are discussed in the appendix to this book. The novelties of most interest to writers I shall report upon here.

The trend discovered in all this reading was the devotion of practically all serious story writers today to tragedy and the horrible. For several years now the trend toward the grimly realistic study of life has been noticeable to readers of literary magazines. The *extent* to which this note has been developed impressed me during my reading. For most of us much of this writing would hardly be entertainment, yet I'm convinced that every writer today who aspires some day to be heard by intelligent readers should know about it. As the radical literary story is today, even the popular, commercial story may be tomorrow, so perhaps we should all take a glance at this modern literary work. To understand what these writers are at is to penetrate somewhat the literary future generally.

New materials, new methods, new ideas are found in the literary story long before they reach the popular story. For this reason we'll confine our attention almost entirely to the former. These, in turn, seem to fall into three classes. All these classes are devoted to the realistic, as distinguished from the sentimental or popular story, but they differ in their realistic requirements or their ideas as to what realism is.

The first group is the familiar, or standard, literary magazines, *Harper's*, *Scribner's American Mercury*, and *Atlantic Monthly*. These magazines print mainly what I term conventional realism and pay their writers fairly well. The second group is composed of the so-called "little magazines," unconventional, non-commercial, paying their writers nothing and devoted courageously

and he was a bachelor, and I was not. And just prior to his taking up that MS, he'd said that if he followed his inclination he wouldn't have any magazine to edit because he wouldn't buy anything, or virtually nothing, because he was a fussy fellow about stories, and, oh, hell! And he probably didn't like me, anyway, and he was feeling rather more than annoyed with me for making him stand and deliver . . . and then—he moved his head.

The dramatic difference between a nod and a head-shake. Well, not to be too long-winded about it, he nodded! I was reprieved.

"All right," he told me, "I'll order a check for you right away."

What words, I ask you, could have been sweeter? Set to music, they'd make Old Scrooge burst into song. To some of the DIGEST's plutocratic authors who may be reading this, a hundred dollars is small change, but everything is relative, as Einstein would say, especially one's mother-in-law, and that's not theory, but fact.

YOU KNOW by this time to what I've been referring—knew it all along, maybe. But it holds good. I've tried to make you feel a little of the suspense I felt on that occasion, an occasion of sufficient uniqueness, I imagine, to be set down.

Suspense! Certainly. There is no other single ingredient of any story that, in the language of Broadway, is more "sure-fire," if anything can be, in this day and age. To be hanged by the neck until dead is a kind of suspense, of course, but the hangee knows what is coming; I don't recommend that. But I do recommend the judicious use of this ninety-nine per cent sale-stimulator for timid stories, or timid story-writers; it's all one.

I never have written a story with a strong element of suspense in it that failed to sell—not always on the first trip, of course,—perhaps because the editors were in a conspiracy to keep me in suspense, but some time or other, before I might have been compelled to sell one of my plots so that I'd have enough left to buy the kind that go with a headstone and a wreath.

Suspense will keep an editor reading when nothing else can, as witness the following

excerpt from a short story stressing this particular effect:

Bradshaw, the palm of his hand rigid against the board-floor (to keep it from trembling), crouched in a darkness that was like soot, his ear attuned for the footfall that he had heard out of the darkness but a moment before.

The sound of that footfall had been light as silk, but there had been a quality of terror in it, a terror borrowing its tokens from the invisible air that seemed all at once alive with murmurs, before him—and behind. A shutter creaked, and the wind fled past the dripping eaves. But the sound of that footfall, pad-padding in the dimness like the footfall of a gigantic cat, was not repeated.

Bradshaw, taking heart of grace, swung up his flash-light, pointing it in the direction of the door. He had locked that door upon entry into the empty chamber, and now, at what he saw, he felt the short hairs at the back of his neck bristle . . . in the wavering flashlight's beam he saw the knob move—he could see it turning—the door bulge inward suddenly as if at the pressure of a soundless weight.

There's atmosphere here, of course, but, above all, suspense. Even without knowing anything more about Bradshaw than is disclosed, the reader, even if a hard-boiled editor, should react to it sufficiently to read further.

Some classic examples of the use of suspense will repay study, e. g.:

"*The End of the Passage*," Kipling.

"*The Bottle of Souls*," Fitzgerald.

"*Green Tea*"—Le Fanu (from "*The Omnibus of Crime*").

"*The Midnight Black*"—R. W. Child.

to mention merely a few. "*Green Tea*" is an excellent example of prolonged but never tiresome treatment, with virtually little action. Naturally all of the above are relatively short bits except "*Green Tea*," which assumes the proportions of a novelette of truly haunting ghastliness. The very title of "*The End of the Passage*," it seems to me, suggests—at least for me—a cumulative excitement rising to a never-to-be-forgotten climax which remains with me even now in a kind of vibrating horror after twenty years.

To the above brief list we may add "*The Pit and the Pendulum*"; "*The Black Cat*," and "*The Masque of the Red Death*"—all by Poe. And as a modern example of quasi-humorous application—an idea so simple that almost anybody could have thought of it (but didn't!)—Alice Duer Miller's "*Mother Announcing*" is carefully cal-

culated to carry the reader along.

In cultivating suspense, that one should bear in mind that the reader must not be unduly taxed as to his patience. And he hasn't usually too much of that. If you can sustain his interest you've done all that will be necessary, and this interest, naturally, can best be held by a constant *suggestion*—or, to sound a bit pedantic, by intruding the imminence of—action: murder, conflict, knock-down-and-drag-out. And all that. Fear of what is about to be produced. Sweat, blood, despair . . . the time-fuse . . . the dud that turned into a live horror . . . and the clock ticking away the life of a man chained and helpless . . . the end of the passage round whose corner may at any moment stalk sheer terror . . . the waiting in midnight blackness for — what? For checks, slave of the typewriter, if for nothing else.

A well-known writer of so-called "action" stories seldom if ever introduces any actual action—he *promises* it, and by the suspense of waiting for it, enhances his reader-interest perhaps more effectively than by any amount of actual, physical contact between man and man.

It has always seemed to me that, apart from one's individual capabilities, suspense can be achieved by almost anybody by this "just-around-the-corner" technique. Reams could be and have been—perhaps unfortunately—written which tend merely to confuse the beginning writer (sometimes making him an "ended" writer), who, I recommend, needs only to keep before him the necessity of teasing the reader a little, but not too much. Most normal people are interested in solving puzzles. And by the same token, given a character who is either villainously or heroically appealing, the reader will be sufficiently interested in him to read far enough to discover what is about to happen to him.

It is an ancient rule that the reader of any story is the vicarious hero, or villain, as the case may be. It is he—not the story-puppet—who is sitting on the edge of his chair waiting, in a hard-held expectancy, for the arrival of the Masque of the Red Death. And remember: the editor—the real editor—works something like this (well, I've been

one, and I ought to know):

If he likes your story—as a reader—he knows that there are at least a hundred thousand other readers (not editors) who will like it, too. He buys that story for just this reason, above and beyond any other, and that's all. He liked it because, for one thing, it held his interest, and mainly why? Because of its suspense. The *Munsey Company* had or still has a slogan framed upon its editorial walls; it was or is:

ALL STORIES MUST BE GRIPPINGLY
INTERESTING OR THEY ARE NOT
WORTH WHILE.

What makes them "grippingly interesting," I ask you—what *could* make them like that but one single thing? You know the answer—the *time-fuse* detonating the bomb that dynamites the editorial safe—*Suspense*.

In words of one syllable, or, rather, ideas of that length, you take one character, or as many as you like—or dislike—and put them into a situation, say, in which they are waiting for—death. This death is coming toward them at a thousand miles a minute, maybe.

They know it, of course. Although this has nothing to do with suspense, you can make one of them sympathetic by having him bend down to stroke a stray dog who, unknowing, is to share in the tragedy that is approaching by leaps and bounds, the qualification suggesting some animal, maybe, who is not a dog. I could go on in this way ad infinitum, but it would not be suspense. The point is: a chord, not quiescent, but struck just hard enough so that it vibrates, say, at a pitch too low for hearing, *but not for feeling*, gentle reader (and writer)—like the sound of the jungle-drums prefiguring the exit of the Emperor Jones (O'Neill). And there's a story of suspense for you! An Aeolian harp played upon by a master, but don't let that discourage you; the student can do it, too.

Let me cite a typical example not beyond the powers of any fairly experienced fictioneer:

Basardo grinned as a cat grins, without mirth. Around and about him the silence and the mystery of the great Okeechobee swamp brooded in a calm that was, somehow, volcanic; in the dead, windless air the fronds of the palms hung heavy, life-

less, so that it seemed to the fugitive that he could hear his pulse, loud in the midnight stillness, like a drum.

He pressed a thick finger upon the dark, hairy wrist—and the beat seemed louder, so that, after a moment, he could hear it: boom-boom-boom-boom.

The sound, that was at first not a sound, but rather a vibration, swelled as a door is opened and shut upon night-noises from without: the pulse of the midnight . . . the beating of a drum! But as Basardo, his brutish face a gray-green, listened, he knew that it was not a pulse-beat, not a drum, even, but—hounds!

I think we may say that there is a power of suggestion here that makes for pretty good suspense. In the first place, Basardo grins "as a cat grins," indicating the silent snarl of the trapped tiger, which Basardo is. If he's trapped, or nearly, you have suspense. Suspense also is drawn from natural properties: the swamp, in itself mysterious; the calm, beneath which we are made aware of that vibrating string; the beginning of excitement in the pulse-beat that was like a drum. The drum-beat—if it is an actual drum-beat—suggests menace. And menace is a part of suspense. The sound comes and goes, in itself suggestive, as much so as the livid color in the *fugitive's* face as at last he realizes that what he hears are bloodhounds . . . caput!

Examples by the dozen could be cited, but I have been sparing of them, for cause. The chief thing that the beginning writer—or any writer—must keep always before him is—restraint. Stories of pure action defeat their own ends thereby quite often, because you "can't see the forest for the trees." The proper study of our *sine qua non* will indicate that of its very nature suspense is action held down by an iron hand. Let the pot bubble and boil as much as you please, but keep the lid on, and then, when the time comes, let it erupt like an oil-well, and the devil take the hindmost, and who cares?

The crude device of the hoop-skirted heroine bound to the track, with the through express due to arrive in just two minutes and forty-seven seconds is an excellent example of suspense, plus restraint. Not a prop is wasted; the heroine doesn't have to utter a word. You hear the snorting thunder of the locomotive's exhaust nearer and nearer and then, behind the wings, maybe, the sound of two drum sticks struck smartly together

to indicate the arrival of a galloping horse. Not a word. A classic instance, and paralleled by that equally classic example of "To Be Continued in Our Next" of: "At that moment the pistol was pressed to his head."

One more point—I hope not so boring as the classically tiresome example of the verbose minister's "secondly" and "thirdly" and so forth—and we come to the end.

In this case it is the beginning of the story, which is, you'll agree, all-important. It really isn't necessary, however, to open by having the first character discovered with a naked razor-blade aimed in the vicinity of his gullet, because, even in a short-short story, it would require a genius to keep that razor so near and yet so far. But it is quite essential for your fictive creature to be set down in the midst of peril—or whatever may be your suspense motif—*early* in the story, of course.

I think that an excellent adaptation of a very ancient theme was used in a story in the *Saturday Evening Post* by Vincent Starrett, if my memory serves, and the title: "*The Watcher Across the Road.*" The application of the theme was highly artistic, which was: "Conscience makes cowards of us all." The protagonist, sitting at a window, gives himself up for some crime because he can not endure the espionage of the man standing at the opposite curb — a watcher who, actually, was not watching him at all!

I think it was Flaubert who said, that a masterpiece could be contained in a paragraph, the paragraph in a phrase, and the phrase, even, comprehended in a word. Perhaps, as an example of suspense, it might be written in the one word: "Beware!" Or, if that is a bit too elemental, it might be: "Beware of the Monster!" One may agree that there is a certain suspense about that. But as a classic instance of a suspense-story in a phrase, as a warning, maybe, to those of you who have dallied along the road, or as an incentive to him who will take it, I append that mysteriously compelling and suspenseful short story in a single line chiselled upon the sun-dial of an enchanted wood:

IT IS LATER THAN YOU THINK

The Sine Qua Non

By HAMILTON CRAIGIE

THE greatest single sales-force in any story — do you know what it is? The sine qua non — the “without which not”—the talisman which, literally, jimmies its way into the editorial safe, and by the same token extracts a check.

Pardon me if I seem to become lyrical about it, but it is the alkahest, the philosopher's stone, the infallible solvent—or nearly—which transmutes the hard-boiled heart of the implacable Editor into a heart of gold.

The item to which I refer is a secret of successful story-writing too often overlooked by the majority of writers. It comes pretty close to being the essential ingredient of any successful tale. For without it your story has ninety-nine chances of failure, whereas, with it, it has ninety-nine chances of success. A broad statement, maybe, but listen:

Not so long ago I was sitting on the edge of my chair in the sanctum of an editor of international fame. I had photographed him a few minutes before, but that buttered no parsnips, because he wasn't even an editorial friend. At the moment he was engaged in doing a rather unusual thing—in a way, a favor, and yet perhaps not so much of a favor, because it was a favor loaded with potential woe—for me.

He was reading the manuscript of a 5,000-word story which I had just submitted, and that was why I was sitting on the edge of my chair—with \$2.00 in my pocket as my sole worldly wealth, and a check for \$100.00 depending upon the editor's decision upon finishing the story.

I am and always have been a gambler, but I confess that I sat there with a great deal less than cool nonchalance.

I watched the editor's face—because I was afraid not to watch it, reading it as my story was reflected in it, watching and waiting for a sign.

The editor's face continued impassive,



with the sole sound in the lofty room the rattle of the stiff paper (I paid \$3.00 per 500 sheets for it in those days) as he finished reading each sheet. Outside, and penetrating upward and inward in a kind of shadow of clamor, there came the diminished roar of the street-noises, mere ghosts of sounds, with the crackle of that manuscript loud in the stillness—and the editor's profile, like a stone Buddha's, as relentless as fate.

There was no expression in it, and that made it relentless, because he had read a good third of the story . . . that two dollars would have to stretch a long way, I decided, because, in the first place, I had been a fool to ask him to read the story “while you wait.” Somehow, it had been like holding up a man with an empty pistol: you knew that he knew that the pistol wasn't loaded . . . and then he smiled.

I sat rigid. The story was not a humorous story, but one of grim reality, just as the \$2.00 was the sole link between me and, well, for one thing food.

I knew that story pretty well, but I couldn't remember anything funny in it . . . he was amused at it, not *with* it . . . in a moment he'd hand it back to me with that slow head-shake which I had come to know.

I felt like a dyed-in-the-wool idiot.

I hadn't said anything about the \$2.00, of course, and I was rather decently dressed. And the editor had a pretty good job, and, as far as I knew, he'd never been hungry,

to the very best work that can be found regardless of names or circulation value. The most important in this heroic little second group are *Story*, *Clay*, *Pagany*, *Frontier*, *Prairie Schooner* and *Midland Monthly*. The third group, to which publications like *transition*, *This Quarter* and *New Review*, all published in Paris, belong, I term extra-non-commercial unconventional. They not only do not seek profit, they feel that they are failing if they make it! *transition*, the best known of these, during the past year announced that it had ceased publication for two years "because it threatened to become a commercial success."

The first of these literary groups is, I should say, devoted to the realistic story, interpreting this word as we usually mean it. The second prints radical realism, the third super-realism. "Radical" realism means a subject matter and sometimes a treatment which are frankly experimental; the editor sometimes has no way of knowing whether his readers will like it or not and takes a chance since the purpose of the publication is to learn about such things. (The editors of the standard literary magazines take a chance, too, and this during the last year or two has been notably true of *Scribner's* and *American Mercury*, but not to the same extent as the "little magazines.") As to the meaning of "super-realism"—I'm not sure I know! Let me try to explain.

The writers of this extra-radical-realism call themselves Surrealists. I have read their literature, talked to one of their chief interpreters and read a book about their theories. The idea seems to be this: Writers by this time should learn how to get beyond realism. Reality is a nuisance. Reality means telling the truth about the external world, means pleasing other people with what we write and that's all right, too, but it isn't freedom. Complete freedom of expression exists only in sleep! In our dreams we invent as we please—no censor, or troublesome conscious mind, no dressing things up to please others. Here is real freedom. Why not write in our sleep? Can't be done, but we can try to write as if we were asleep! This, then, is the moving principle of the super-realists.

I have here a magazine devoted to this new literature. I quote from an editorial: "Surrealism now aims at 'recreating a condition which will be in no way inferior to mental derangement.' Its ambition is to lead us to the edge of madness and make us feel what is going on in the magnificently disordered minds of those whom the community shuts up in asylums. . . . May not one succeed in systematizing confusion and so assist the total discrediting of the world of reality?"

I QUOTE these lines that you may not think I exaggerate in my definition of this extreme school and to prepare you for what is to follow. In this same magazine is listed a story entitled, "At No. 125 Boulevard Saint-Germain." This is the first paragraph:

The half-hour after eleven was striking at a clock in the neighborhood. A few taxicabs were passing nonchalantly and the camels had not yet all gone in. A person on the look-out could have seen in the distance the President of the Republic, who was wearing a cork-jacket and had with him the King of the Hellenes, the latter seeming so young that he made one want to teach him to read. They were being followed by a young hetaira, offering her services. It was raining gloves, which were being blown hither and thither by the chill November wind.

Whether or not this passage is a convincing product of the unconscious mind I don't know and we don't care. Since it is unintelligible to anyone except the performer (and possibly not even to him) it violates the fundamental nature of art, namely, the communication of emotion, and therefore isn't art at all. As an experiment, however, in self-expression it is interesting and its main importance to us is that it is symptomatic of a tendency observable today in *all ambitious short fiction*.

This tendency is a scorning of conventional materials (moonlight love scenes, self-sacrificing mothers and children, fortune-winning husbands, morgues full of men killed in gun fights and automobile accidents, all villains!) a deliberate avoidance of the sentimental, the break up of stereotyped plot forms and a thorough exploration of the possibilities of the unconscious mind opened up through the revelations of Freudian psychology. The third or super-radical

group of realistic publications, just described, attains these ends by totally ignoring all the subject matter used in stories in the past. Not so the other two classes.

The second or radical group of "little magazines" publishes anything that impresses the editors. The latter, I believe, hold no special theories about fiction, attempt to lead no school, propose no revolution in art; they simply follow their notions of what is true, powerful, important, or interesting in subject matter or treatment. The last thing they want is conventional stories, and many of their offerings, chosen obviously to avoid the usual, the stereotyped, are startlingly successful.

One of them, entitled, "*Indian Summer*," by Erskine Caldwell, a young writer of rising importance, is reprinted, as an example of the new realism, in my anthology. A lad of fourteen experiences the first tender yearnings of adolescent love for a girl of about the same age. How does it happen? Does he accost her shyly as they sit in Sunday School? Does he, bearing buttercups gathered from the flower-scented meadow, seek her tending baby sister beneath drifting apple blossoms? Not by a quart of gin he doesn't. He begins by plastering her naked body with very odorous slimy mud!

The American literary short story has gone primitive. Fifteen years ago we first heard about a new cult of realists who called their theories Dadaism. The revolt against conventionality probably began with the Dadaists' repudiation of all morality and all esthetic standards, requiring merely that the creator give full rein to his instincts. In the most powerful short fiction written since then, morality, of course, has not been abandoned, but in much of it the esthetic standards have changed. It is no longer *necessary* for a story to be "beautiful"; it seems to be enough if it is strong, crude, brutal. In his preface to his horribly brutal novel, "Sanctuary" (which is to be made into a movie), William Faulkner says: "I felt I was getting soft so I decided to write this story."

Characters and subjects such as Faulkner uses are to be found in the fiction of both the first and second classes mentioned above. Selecting at random a copy of *Pagany* we find its brief narratives in part devoted to:

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A man allows a girl to commit suicide from a ship.

A boy kills himself trying to conquer fear of high places.

A man is saddened by grief of brother over the death of his wife.

There are other such themes in this magazine but this is enough. The conventional literary magazine today also often prints stories of tragic if not horrible happenings. It is possible that the editors can't secure any other type, but at any rate they print them. *The American Mercury* which has been printing some of the most moving and beautiful fiction recently put out a gruesome issue, the stories being devoted to the tortures of hard labor, to men being buried alive, to a sick and terrible old woman, and the like.

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parent and child, the pathos, tragedy, comedy of the depression, our pseudo-romantic, sophisticated youth which insists romance is gone—hardly a trace of a constructive interest in any of these themes which are deeply important to the world in which we live today, can be discerned in our young writers. Instead the rawest sex experiences, horrors, cruelty, murders, executions, and sex again!

Now, what does it all mean? Two exceedingly important revelations stand out from these facts, it seems to me, one of great interest to the student of contemporary literature and another of value to the writer himself who expects during the coming years to be heard. The first of these touches the reason for the primitive trend and the other the new standard of realism set for modern short fiction. I have space for a brief, a too brief, word on these two themes.

WE find in these writings, I think, the first ponderable spiritual fruits of war! War, moral chaos, now economic chaos! The effects upon literary art are just now becoming fully apparent. The men whose work is becoming conspicuous were at the most sensitive moment of youth during and after the war. Those who endured the war came out with a crude sensationalism which was suitable to a criticism of the brutality of war; it fulfilled a genuinely artistic purpose, i. e., the organization of material in the form most suitable to its nature. The younger group have felt the impact of the war indirectly; the models closest to them have been these "war-inspired" models, but their materials are the materials of peace. In consequence we get crude sensationalism for its own sake, a selection from life of those materials which make the most raw and shocking attack upon emotion.

These writings are in a sense a literature of revolt. For fifty years society has refused to see cruelty and filth and now these young moderns jeer by throwing filth into our faces. Ideals, decorum, have had their part in our social debacle, their hypocritical part, and now—a rotted fig for decency. This reaction is understandable if not com-

mendable. The previous age wrote of heroes and demi-gods and demi-goddesses; the new writers write of madmen and imbeciles. Sex, the topic most persistently sentimentalized previously, is now treated with brutality. Apparently, without any such deliberate intent, these writers are satirizing society, their writings as a whole being as savage and bitter as anything in Swift.

This interpretation would seem to explain why in a literature essentially of youth there is often missing the confident strength, the exuberance of youth. Perhaps it is a literature of despair. Is it possible that we killed one generation of youth in the war and are now suffocating another amid the disillusioning chaos of peace? The short story heroes of the past generation, Kipling, Richard Harding Davis, Jack London, O. Henry, enjoyed the advantage of the writing in an orderly world—as wicked, perhaps, as cruel possibly as today, and hypocritical, but orderly. A man knew what to believe. Now we cannot expect our young men and women to see meanings in a universe which has grown more chaotic every year since they were old enough to perceive it.

As for the constructive lessons for other writers: There is probably no other schooling more fundamentally valuable for the ambitious, as yet unrivaled, author of today than to understand how completely modern literary fiction has broken with the traditions of the past and to attempt to satisfy the new ideals. It is not necessary to write of horrors and cruelty and sex to do this. Not all the stories in the literary publications I have mentioned are of this class; on the contrary here and there in these publications are to be found some of the grandest short stories I have ever read. "No One My Grief Can Tell," by Nancy Hale, in *The American Mercury*; "She Was Old," by Grace Flandrau, in *Scribner's*; "What's A Man To Do?" by Katharine Ball Ripley, in *Atlantic Monthly*, all last year and all reprinted in my anthology, I should include in this select number. Read these stories and you will be profoundly stirred. In them you will find the new realism *plus* order and *meaning*, enriched and glorified by a vital interpretative relation of life as a

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whole as we all know it.

Some of the young writers appearing in these courageous "little magazines" are already selling their wares to the conventional literary editors and some are publishing novels! Their schooling in uncompromising, primitive realism has been profitable. They have matured psychically, intellectually. They have gained an analytic insight into human motives and a patience and care in portraying mental states (moods) that make many of the pages of the giant fictionists of the past generation seem fantastic, empty, crude.

In their best work these young writers reveal that rarest and most valuable of all writer virtues—honesty! Whatever you may say about their writings, they themselves are devoted uncompromisingly to the truth. If you should protest to them, "But your stories are unpleasant; why not write about pleasant things?" some of them, I suspect, would be surprised at the question. "Don't be stuffy!" is about all the answer you'd get.

Some of the names and addresses of the little magazines follow. More will appear at the conclusion of Mr. Uzzell's second article as the addresses are now being checked. These magazines are published for artistic merit rather than for profit. The "little magazines" are short lived.

The New Masses

63 West 15th St., N. Y. C.

The New Republic

421 West 21 St., N. Y. C.

The Modern Quarterly

52 Morton St., N. Y. C.

The Left

218 West 3rd St., Davenport, Iowa.

Folk-Say

U. of Oklahoma, Norman, Okla.

Story

126 Calle de 14 Abril, Palma de Mallorca, Spain.

Clay

Box 61, Columbia University, N. Y. C.

Contempo

Chapel Hill, N. C.

Common Sense

Room 2804, 155 East 44th, N. Y. C.

Trend

978 St. Marks Ave., Brooklyn, N. Y.

International Literature

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U. S. S. R.

In the December, 1932, advertisement of Daniel Ryerson a line referring to the fee charged was omitted through an unfortunate printer's error on our part. In subsequent advertisements of Mr. Ryerson the error was corrected.

Dear Editor:

The point of this little homily is the case of Frank Morgan Mercer, plagiarist.

Mercer sold *Argosy* two stories out of half a dozen submissions. He gave excellent business references, including a sale to *West* a year before, which appears to have been a bona fide work. It so happened that both stories sold us were in print before it was discovered that they were plagiarisms of tales published around 1915 in *Blue Book* and the *American Weekly*. They were first spotted by H. Bedford-Jones, the author of the one, and A. Merritt, the editor who had bought the other story written by James Francis Dwyer.

When caught, Mercer confessed, made restitution, and admitted having stories at some twenty English and American publications! When these magazines were notified by us, two or three editors said they were on the point of buying the stories submitted.

Even since the expose, Mercer has to our knowledge answered fan mail in the guise of "author" of the stolen stories.

Every writer, professional or aspiring newcomer, is directly and personally injured by each plagiarism. An editor has to fight the inclination to buy only from writers whom he personally knows to be fully reliable; he is tempted to be suspicious of an unusually good story from a writer whom he had not mentally catalogued as that skillful.

Fortunately most of us who sit in editorial chairs are tolerant and hopeful, eager to find new talent. But the readers and the magazines must be protected. Consequently, the Frank A. Munsey Company has put into effect a plan for new writers, by which they should be protected from the unfair competition of plagiarists. Writers who have not been selling other national magazines regularly, and who have never sold us, will be requested to send through the U. S. mails a signed statement guaranteeing their personal authorship of the story which we have accepted; they will state that it is original with them and not a secret collaboration or purchase of the plot from another (a dodge which plagiarists have often attempted, by the way of passing the onus of crookedness to a mythical stranger who surprisingly has disappeared!). Payment will not be made until a few weeks after publication—for it is in this period that Nemesis overtakes the plagiarist who has gotten by the editorial staff. The minute he brazenly flaunts his wares before the public, they *always* catch a literary pirate red-handed.

In this way, the plagiarist cannot get his hands on any money; he will have violated the Federal statutes against using the mails to defraud, without having gained anything except to cause the magazine annoyance and himself shame and a prison sentence.

The beginning author will regretably have to wait a little longer for his *first* check from the Munsey market, instead of getting it the week of acceptance. But he will be assured of a more eager welcome, and of the freedom from competition by criminals who steal other men's brains because their own fall short. This plan is not a reflection on the honesty of new writers; it is, instead, the only way in which we can protect honest writers from the rivalry of crooks.

DON MOORE,
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Smith, Schreiner & Smith, 323 Fourth Ave., Pittsburgh want to get in touch with Byron Morgan and Frank Adams both slick paper writers. Address Mr. Hoffman.

Correction: *Butcher's Advocate* mentioned in our January issue want all specific facts and details mentioned in all articles submitted. Address 63 Beekman Street, N. Y. C. See sample copy first; 15 cents stamps.

Atlantica, 33 West 70th Street, New York City. Dr. F. Cassola, Editor. Issued monthly; 35c a copy; \$3.50 a year. "We rarely, if ever, use short stories unsolicited. Articles of interest to the Italians in this country are considered—travel articles concerning Italy, political and economic subjects on Italy, the social program and future of the Italians as a group in the United States, success articles (real successes) concerning Italians here, etc. We prefer to have photographs accompany articles, but we do not pay for them. We do not use poetry. We report within two weeks, and pay ½c a word. Not many unsolicited articles are used, however."

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Publishers are such

OPTIMISTS!

THE publisher for whom I work has let fall, during these many years that we've been keeping the paper and ink people in business, a few pearls of great price. The best pearl, and the one that somehow is always soothing to me goes like this:

Only a crazy optimist can be a publisher.

I've often wondered what Mr. Curtis would say to that, particularly this year when he's got to mail out three million magazines at a nickel each that costs him ten cents apiece to print; and with just enough advertising to tease him along in the belief that tomorrow will be a Happy Day.

There are eleven sound reasons why any magazine started today will fail. The first three of these are:

1. There is no advertising to be got
2. There is no unduplicated circulation left to get
3. There are too many magazines

Without going into the remaining reasons, all of which are unanswerable, let me hasten to present the calm, sad reasons which new publishers during the year of 1933 will advance as sound holy reasons for causing presses to turn out new publications. These reasons follow:

1. The public, by and large, is dissatisfied with the magazines it now has.

2. There is room, therefore, for a new publication to catch national popular taste and unseat long established publications.
3. The most popular movies are frequently those which seize on an issue which the well-known national magazines ignore, viz: "Washington Merry Go Round," "Madchen in Uniform," "The Road to Life," "All Quiet on the Western Front,"* "The Big House."

Middle class America as represented by the American magazine circulation, and working class America as represented by True Story have begun to show faint indications that they may accept depth as well as surface sparkle in a story. Cinderella, though still the same old kid, may be sold in a slightly different package.

Most national publishers are devoting themselves editorially to re-affirming the old loyalties of the people. Thus they consciously thwart any public editorial change that it tries to stir. Ballyhoo and its dirty competitors flared up high, wide and handsome. Where are they today? Plain Talk has yet to see a 150,000 sale. None of the "little magazines" exceed 10,000 copies an issue.

Slow, unwieldy, elephantine and cumbersome, public editorial taste stirs frankenstein-like on its shelf. Will it move? The criticism department of WRITER'S DIGEST alertly watching each new development with a dozen intelligent market correspondents throughout the country, with fourteen years of successful experience behind it offers sound, capable, mature advice to writers who want to write and sell short stories. The fee is \$1 per thousand words. Address manuscripts with fee enclosed to

CRITICISM DEPARTMENT

Writer's Digest, 22 E. 12th St., Cincinnati, O.

*Some of these films have several endings, and substitute sequences which are put in place of the original film when censored out by local censors. A Mississippi showing of a film, compared to a New York showing of the same film presents what amounts to two different movies, on occasion.

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The Insurance Salesman, 222 East Ohio Street, Indianapolis, Indiana. Issued monthly; 20c a copy; \$2 a year. C. C. Robinson, Editor. "We want short human interest stories which illustrate the benefits of life insurance in action. We are more interested in the benefits of life insurance to the living policy holder than we are in hearing what it has done and is doing for widows and orphans, though the latter type of article will be considered and bought. We pay from 1/2c to 1c a word on verse."

The Kindergarten-Primary Magazine, Manistee, Michigan. J. L. Keddie, Editor. Issued monthly during school year; 10c a copy; \$1 a year. "We want articles on kindergarten teaching methods and suggestions, 300 to 1,500 words in length; one or two short stories, not over 500 words, suitable for telling in kindergarten. Occasionally we use a short dramatization for kindergarten children; and a very little short verse pertaining to kindergarten. We pay \$1 to \$3.50 for articles; \$1 for publication."

Landscape Architecture, 12 Prescott Street, Cambridge, Massachusetts. Henry Vincent Hubbard, Editor. Issued quarterly; 75c a copy; \$3 a year. "We want articles pertaining to Landscape Architecture, about 2,000 words in length. May be illustrated with material for halftone or line cut illustration. We want photographs (glossy prints) of examples of Landscape Architecture. We do not pay for material accepted."

Liturgical Arts, 60 East 42nd Street, New York City. Harry Lorin Binsse, Managing Editor. Issued quarterly; 50c a copy; \$2 a year. "All articles are commissioned or arranged for, therefore query Managing Editor before submitting a manuscript. We are principally interested in descriptions of new Catholic buildings of all sorts which merit attention because of excellency. We likewise publish articles in a general nature on religious art. We use photographs, but no poetry. We answer all queries for articles promptly, and pay 2c a word on stories."

Class

The Amateur Golfer and Sportsman, 529 South Seventh Street, Minneapolis, Minnesota. Virginia Safford, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use short sophisticated material—mostly of a humorous nature; cartoons; short acceptance."

The Magazine of Wall Street, 90 Broad Street, New York City. E. Kenneth Burger, Managing Editor. Issued bi-weekly; 35c a copy; \$7.50 a year. "We want articles on business, economics, finance, investment, etc., from 1,000 to 3,000 words in length. We use photographs but no poetry. We report within seven days, and pay on publication."

The Parents' Magazine, 114 East 32nd Street, New York City. Mrs. Clara Savage Littledale, Editor. Issued monthly; 25c a copy; \$2 a year. "We want scientifically correct material concerning health, child psychology, mental hygiene, education, recreation, habit formation, character development, behavior problems, etc., written by experts. Popularly written and free from technical language and dealing only with the problems of normal children. Contributions to the following departments are paid for upon publication at the rate of \$1 apiece: 'Feeding the Family,' 'Parental Problems and Ways to Meet Them,' 'Pointers for Parents,' 'Out of the

Mouths of Babies. We report as soon as possible and pay 1½c a word on acceptance."

Sunrise, The Florida Magazine, 706 Congress Bldg., Miami, Florida. Bernal E. Clark, Editor. Issued monthly; 10c a copy; \$1 a year. "We use short features with a Florida angle covering sports, resorts and society. We carry stories about sporting events, recreational activities and points of historic interest in Florida. We do not use fiction although we have considered accepting short short stories with a distinctly Florida flavor locale. Feature stories must be illustrated with photographs; occasionally we use Florida poems. We report on manuscripts within ten days, and pay ¼c to 1c a word."

Town Tidings, 319 Main Street, Buffalo, New York. Beverley C. Webster, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We want short humorous sketches of not more than 1,200 words. Also, short anecdotes of fact pieces of not more than 500 words that can be adapted to use in a metropolitan city. We use a little poetry, but no photographs. We report within two weeks, and pay 1c a word after publication."

General, Literary, and Fiction

Adventure, 161 Sixth Avenue, New York City. A. A. Proctor, Editor. Issued twice a month; 10c a copy; \$2.25 a year. "We want short stories from 5,000 to 7,000 words in length. We do not use photographs; we do want brief verse. We report within two weeks, and pay good rates on acceptance."

All Detective, 100 Fifth Avenue, New York City. "We are especially interested in stories with unique and different ideas. The novelet length is 15,000 words. Short of 5,000 words and less are even more in demand here. The purely deductive story is not wanted, neither is the gang drama. Stories with glamor, strong suspense, startling development, their setting in unusual and out-of-the-way places, get a fast reading and acceptance. Unusual crime methods, accompanied by a well characterized hero, a logical solution of mystery, and a dramatic plot, will ring the bell every time. Horror and exotic stories are used occasionally. Good rates on acceptance."

All-Story, 280 Broadway, New York City. Amita Fairgrieve, Editor. Issued twice a month; 15c a copy; \$3 a year. "Our particular need at present is for shorts, either strong or sweet, or both up to 6,500 and 7,000 words in length. We are not in the market for serials and only unusual novelets could interest us just now, for we are very well supplied with all lengths over 10,000. We report within two weeks, and pay 1c a word on acceptance."

All Western, 100 Fifth Avenue, New York City. "We want stories of the old West; plotted, dramatic yarns with a horsey flavor. Stories should start fast, contain a living, breathing hero. Novelty is always appreciated. Original ideas are requested. The novelette limit is 5,000 words. We pay good rates on acceptance."

The Bookman, 386 Fourth Avenue, New York City. Seward Collins, Editor. Issued monthly; 50c a copy; \$4 a year. "We want articles on books and authors; not over 3,000 words. We also want photographs of authors and scenes of literary in-

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terest. We report within two weeks, and pay on publication."

Clues, 155 East 44th Street, New York City. T. R. Hecker, Editor. Issued monthly; 15c a copy; \$1.80 a year. "We want novelets, 9,000 to 10,000 words in length; short stories, 3,000 to 5,000 words; short short stories, 1,000 words; short features by arrangement. We use photographs, but no poetry. We report within two weeks, and pay 1c a word on acceptance."

College Life, 570 Seventh Avenue, New York City. N. L. Pines, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We want stories in the shorter lengths around 2,500 to 3,000 words. These should preferably have a collegiate atmosphere though they need not necessarily mention college. They must be about people of college age—strong, swift-moving stories of adolescent problems in which the sex interest is always present but never over-emphasized. Realistic, tensely interesting, and psychologically true, these stories must never be melodramatic or hackneyed. Payment is at once and a half cent a word on acceptance and decisions are made promptly."

Cosmopolitan Hearst-International, 57th Street and Eighth Avenue, International Magazine Bldg., New York City. Harry Payne Burton, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We want personality articles; timely and seasonal articles; sports articles; short shorts; fiction stories of all kinds; first rate novels for serial purposes. We use photographs in connection with the articles; we do not use poetry."

The Country Home, 250 Park Avenue, New York City. Tom Cathcart, Editor. Issued monthly; 5c a copy; 25c a year. "We want feature articles, 1,500 to 2,500 words in length, written in entertaining style—timely economic farming conditions; occasionally travel and nature stories; garden and interior decoration articles written to order. We also want fiction stories, 3,000 to 5,000 words in length—small town, light love, wholesome adventure. We use photographs with certain articles; we do not use poetry. We report within a week, and pay on acceptance, at no regular rate."

Country Life, 244 Madison Avenue, New York City. Reginald T. Townsend, Editor. Issued monthly; 50c a copy, \$5 a year. "We use photographs with almost all articles, but no fiction or poetry. We report immediately, and pay 1c a word and up on publication. We specialize in the subjects of country house building, landscaping, decorating, gardening, and outdoor sports."

Dare-Devil Aces, 205 East 42nd Street. Harry Steeger, Editor. Issued monthly; 10c a copy; \$1 a year. "We want Western-front, war-flying stories, with fast moving action, and packed with thrills and excitement. We also want shorts, 3,000 to 8,000 words in length, and novelettes, 10,000 to 20,000 words. We use neither photographs nor poetry. We report within two weeks, and pay 1c and up on acceptance."

Delineator, 161 Sixth Avenue, New York City. Oscar Graeve, Editor. "We're buying a few short stories. We like all contributions to be briefer and brighter." (Continued on page 54)

Make Your Story Convincing

(Continued from page 23)

"You do it," she said and held out her hand across the table. His fingers were clumsy, slipping the ring on. His hand was shaking, "Looks good," he said.

"Yes," she said. "It does look good."

SO FAR as the popular magazines go, this bit of writing is just about perfection. Notice that Miss McCall makes no effort to polish up her hero and heroine; instead of giving them pompous romantic dialogue she lets them speak as they would speak, being over-full of emotion and at the same time children of a society so repressed and thin-blooded that any open display of emotion is frowned upon.

The scene is not halted for long descriptive passages, but notice how accurate bits of detail, thrown in without slowing up the narrative, make the scene come alive for us as it progresses. Detail—the way the old waiter's hair was combed; the temperature of the room; the way in which, reading something in which we are not interested, the eyes will turn inward and the whole body focus itself upon some experience in the past much more real than the present, and yet will let that past slip away to return to the present and the next line of type before our eyes; the way in which Chuck's hand fumbles; and the color of the box outside and in; the way in which we try, with blunt and seemingly indifferent words, to batter back into passivity the uprising of that emotion which has given all color and meaning to life.

If you would make your stories more convincing, learn to live more fully. Cultivate your eyes until they see, your ears until they hear, your nostrils until they smell, your mouth until it tastes, your skin until it really feels. Then when you move through the world as a sentient human being you will begin to make your fiction characters sentient individuals moving through a real world. Whether you wish to sell quantity copy to the cheaper magazines or whether you wish to do sincere work for the best publications you must not forget, in your preoccupation with emotion, that fiction must first create an illusion of fact.

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Southern City, 223 Courtland Street, N. E., Atlanta, Georgia. "Our requirements are mainly stories written by department heads or by city officials on the ways and means of conducting a department or their phase of city management. In other words, *Southern City* is a municipal publication, going to Southern city officials and department heads, entirely. Naturally, any article to be of interest to a city official should be written very authoritatively. We pay ½c a word for news items; 1c a word for feature articles, and \$1 each for photographs, on publication."

The Family Circle, The Evans Publishing Corp., 101 Park Avenue, New York City. Harry H. Evans, editor. Issued weekly; free circulation in chain stores. "The only material not contributed by staff writers is the stories and cartoons. We are in the market for short stories between 3,000 and 4,000 words in length. They should be entirely clean and of a humorous nature or very light. Love stories are acceptable as well as any that are based on an amusing idea. We are not interested in crime stories but mystery stories are also acceptable. We do not use either photographs or poetry. We report within two weeks, and pay 1c a word on publication."

Film Fun, 100 Fifth Avenue, New York City. Lester C. Grady, Editor. Issued monthly; 20c a copy; \$2 a year. "We want short jokes and quips, but no anecdotes. We do not buy poetry or photographs. We report promptly, and pay \$1.50 to \$2 per joke, on acceptance."

The Golden Book Magazine, 55 Fifth Avenue, New York City. Mrs. Frederica P. Field, Editor. Issued monthly; 25c a copy; \$3 a year. "We use exceptional fiction and reprints of stories that will live. We pay according to merit, on acceptance."

Love Mirror, 8 West 40th Street, New York City. Hope Hale, Editor. Issued monthly; 10c a copy; \$1.20 a year. "We want stories of from 1,500 to 6,000 words written in sharply emotional style of a simple direct realistic sort, vivid and swift. They should all have something to say: that is, they must not merely get a girl married off in the end, but must have her work out her own salvation by using courage and ingenuity and intelligence in dealing with a problem that is in the lives of women in 1933. Stories of 10,000 to 15,000 words are bought, one a month, usually on arrangement after submission of theme and synopsis. Occasionally we use poetry if it is effective lyrically or emotionally. We rarely use short articles, unless they are sufficiently arresting and fresh in treatment of sex appeal, success, etc. We want photographs if they suit the article. We report within three weeks, and pay 1c a word on acceptance."

Love Story Magazine, 79 Seventh Avenue, New York City. Miss Daisy S. Bacon, Editor. Issued weekly; 15c a copy; \$6 a year. "We want short stories from four to six thousand words; serials, two or six parts, installments of 8,000 words in length. We use poetry from four to sixteen lines in length. No photographs. We report within two weeks, and pay 1c a word on acceptance."

Popular Science Monthly, 381 Fourth Avenue, New York City. Raymond J. Brown, Editor. Issued monthly; 15c a copy; \$1.50 a year. We want

non-technical articles up to 3,000 words, describing new developments in science and invention. 'How-to-make' articles, 'kinks' for handy man, householder, professional and amateur shop man, automobile mechanic, radio experiments and so on. Feature articles and 'shorts' describing new inventions, scientific discoveries, etc., must be accompanied by high-class photographs. We also use picture layouts in our field. We are never oversupplied and are looking for regular contributors everywhere. Detailed information and instructions supplied to writers on request. We report immediately, and pay \$3 and up for shorts, and up to 10c a word for feature articles."

The Shadow Magazine, 79 Seventh Avenue, New York City. John L. Nanovic, Editor. Issued bi-weekly; 10c a copy; \$2 a year. "We want detective short stories, up to 6,000 words in length, preferably about 4,000 words. We prefer action to deduction, and all stories must have plenty of suspense. Crime must be punished. We report within a week, and pay 1c a word on acceptance."

Southwest Review, care of Southern Methodist University, Dallas, Texas. John H. McGinnis and Henry Smith, Editor. Issued quarterly; 50c a copy; \$2 a year. "We want essays dealing with traditions and present condition of the South and the Southwest; fiction stories growing out of distinctively regional situations, 2,000 to 4,000 words in length. We do not use photographs. We seldom use poetry. We report within six weeks, but have no regular rate of payment."

Splinters, published by Winslow Press. "We want several good short stories from 4,000 to 6,000 words, with an appeal to women. The heroes and heroines must be amusing, but still the good reliable sort of folks who always come out right. The readers are apt to have a fair education and too much nonsense will not be considered."

Startling Detective Adventures, 529 Seventh Street, South, Minneapolis, Minnesota. Douglas Lurton, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We want stories with a dramatic, suspenseful account of a crime, told in the first person by a police official, in which the reader feels that he is getting an inside, personal view not generally published in newspaper accounts, and in which the mystery is solved by clever detective methods rather than by chance confessions. Style of narration follows the regulation detective novel, with guilty party a mystery, dramatic climax properly built up to, and solution complete with all loose ends possible gathered up and explained. Unsolved mysteries not favored. Photographs of the case are necessary. We do not use fiction. Complete instruction folder mailed on receipt of stamped, addressed envelope. Always query editor before writing unsolicited articles, to avoid duplication of effort. Stories should be from 4,500 to 6,000 words; two to three part stories, 4,500 words per installment. We report within ten days, and pay \$3 each for photographs, and 1c a word and up for stories."

The Sunny Book, 221 Richmond Trust Bldg., Richmond, Virginia. C. B. H. Phillips, Editor. "We want shorts ranging from 2,500 to 3,500 words, on simple married-love, home making and not-too-subtle humor themes. No sex, and a soft

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Survey Graphic, 112 East 19th Street, New York City. Paul U. Kellogg, Editor. Issued monthly; 30c a copy; \$3 a year. "We use only about six to twelve articles a year from the free lance writer. These are chiefly on economic studies and social research. It is best to query the editor before submitting any material. We use photographs, but no poetry. We report as soon as possible, and pay 1c a word on publication."

Tatler and American Sketch, 17 East 42nd Street, New York City. J. C. Schemm, Editor. Issued monthly; 35c a copy; \$4 a year. "The type of material required by this magazine is limited to brief satires of approximately 1,200 words, we also want sketches, epigrams and verses all with a social slant. We report within two weeks after its receipt, and pay on publication."

War Birds, Dell Publications, 100 Fifth Avenue, New York City. Issued monthly; 10c a copy. "We want character-action stories with war in the air as a background. Speed is essential. Not the speed of zooming planes, but fast development, breath-taking turns of intrigue and adventure. Interest compelling openings are appreciated and novelty is demanded. Usual length is 5,000 words and less. Fifteen thousand words is the limit for novelettes. First person stories are not wanted. We pay good rates on acceptance."

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Calgary Eye-Opener, 16 North 4th Street, Minneapolis, Minnesota. Wilkie C. Mahoney, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We want jokes, gags, cartoon ideas, and epigrams. Material must have a wallop that appeals to readers of the he-man variety. It likewise has to be plenty fast and snappy for us. We use humorous verse only; no photographs. We report immediately, and pay within two weeks."

Life, 60 East 42nd Street, New York City. George T. Eggleston, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We want topical paragraphs; humorous articles up to 800 words in length. We do not want short stories or jokes. We use neither poetry nor photographs. We report within two days, and pay 5c a word and up, on the 12th of every month."

Juvenile

The Friend, United Brethren Publishing House, Dayton, Ohio. J. W. Owen, Editor. "We want moral, educational short stories, 1,000 to 2,500 words in length; serials five to eight chapters; information, inspirational articles, 100 to 800 words; short verse. We pay \$1 to \$5 for stories, and 50c to \$2 for poems."

Our Little Folks, United Brethren Publishing House, Dayton, Ohio. J. W. Owen, Editor. A magazine for children 4 to 9 years. "We want short stories, 300 to 600 words in length. We pay $\frac{1}{4}$ c a word on acceptance."

BOOKS

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Abrasive Industry, Penton Bldg., 1207-35 West Third Street, Cleveland, Ohio. Edwin Bremer, Managing Editor. Issued monthly; 25c a copy; \$2 a year. "We want articles on precision grinding, polishing and buffing containing detailed information on the abrasive materials used, methods employed, types of machines used, production rates, etc., which will enable the reader to apply or adapt the methods described to similar work. Articles may be any length up to 300 words. While not essential, it is advisable to include photographs showing the operations if they show detail not included in the text. We report immediately, and pay space rates, 10th of the month of date of issue."

American Pigeon Journal, Warrenton, Missouri. Frank H. Hollmann, Editor. Issued monthly; 15c a copy; \$1 a year. "We use any articles on pigeon raising or commercial squab production. We use a few photographs, but no poetry. We report on manuscripts within a week or ten days, but do not pay for material accepted."

Commercial Fertilizer, 223 Courtland Street, N. E., Atlanta, Georgia. "Our needs are chiefly concerned with fertilizer manufacturers and fertilizer wholesalers. Most of our feature articles are written by specialists in the fertilizer field. We pay ½c a word on news items; 1c a word on feature articles; and \$1 each for photographs, on publication."

Electrical West, 883 Mission Street, San Francisco, California. Mr. G. C. Tenney, Editor. "This, a McGraw-Hill publication, is the organ of the Pacific Coast Electrical Association. Its clientele principally are contractors and dealers; also employees and executives of electrical utilities. Circulation is mostly on the Pacific Coast and bordering states. The five main departments are: Construction, Commercial, Engineering, Industrial and News. There is an increasing demand for articles on operating practice. Rates average 1c a word, publication."

Furniture Index, Jamestown, New York. Lynn M. Nichols, Editor. Issued monthly; 40c a copy; \$2 a year. "We want good articles describing special merchandising, advertising, collection, and management methods used in retail furniture stores—500 to 1,500 words in length; outstanding articles and photographs of model rooms in stores, window display, etc. Articles dealing with manufacture of commercial furniture—gluing, finishing, selling, etc. We use photographs, for which we pay from \$1 to \$3. We do not use poetry. We report immediately and pay ¾c to 1c a word, on the tenth of month of publication."

Laundry Age, 1478 Broadway, New York City. J. M. Thacker, Editor. Issued monthly; 25c a copy; \$3 a year. "We want short 'how' articles on laundry management and operation, 1,000 to 1,500 words. Our requirements are greatly limited at the present time, but we are especially interested in features for Dry Cleaning, Rug Cleaning,

and Linen Supply Departments—for laundries which offer these services. We use photographs but no poetry. We report within ten days, and pay \$7 a page on publication."

New South Baker, 223 Courtland Street, N. E., Atlanta, Georgia. "In this publication we are interested in write-ups of bakery successes in merchandising, sales, cost systems, etc. Stories of new and modern plants will also be of interest to the Southern bakery trade. Any news items or personals concerning bakers or their families and in fact, anything that is happening in the bakery field in the South will be of interest to *New South Baker*. We pay 1/2c a word on news items; 1c a word for feature articles; and \$1 each on photographs, on publication."

The Southern Beauty Shoppe, 223 Courtland Street, N. E., Atlanta, Georgia. "We use some write-ups of beauty shoppes, but, of course, we have to use these very sparingly. We are interested in new ideas in beauty shop management, merchandising, operation, etc. We pay 1/2c a word for news items; 1c a word for feature articles; and \$1 each for photographs, on publication."

Southern Power Journal, Grant Bldg., Atlanta, Ga. Mr. E. W. O'Brien, Editor. "We are interested primarily in the generation and transmission of power until it passes out of the generating plant, and in its transmission, distribution and use after it enters the plant to use. We make no effort to cover the external transmission field. Our rate averages 1c a word, publication."

Sweets, 223 Courtland Street, N. E., Atlanta, Georgia. A confectionery publication of interest to Southern jobbers and manufacturers of candy. "We want articles on merchandising, sales, manufacturing, or costs, of successful manufacturers or jobbers. We are particularly interested in obtaining stories of methods used by Southern jobbers who have made a reasonably good success with the method. We can use some write-ups of jobber concerns and manufacturer concerns, but we are less interested in that type of material than in the methods. Any short news items on jobbers or manufacturers of confectionery in the South will be of interest to our publication. We pay 1/2c a word for news items; 1c a word for feature articles; and \$1 each for photographs, on publication."

Notice

The first issue of *Master Puzzler*, Waterloo, Iowa, is off the press. The publication is monthly and uses cross word puzzles, and all manner of puzzles. C. A. Castel is Editor. We do not know the rate of payment.

Snappy Stories is now published by the Merwil Publishing Company, 480 Lexington Avenue, New York City. Mrs. Merle Hersey is Editor.

Bites Dust

Dust biting red skin characters coming to an untimely end of the trail gamboled last month as the sad death of Frederick W. Davis gave them eternal respite from further duty.

At New Bedford, Mass., the author of over 300 Nick Carter dime novel stories passed away in his 75th year. Davis did most of his work for Street and Smith. Recently, because of declining magazine prices the dime novel has re-appeared.

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New York Market Letter

(Continued from page 27)

Firth, the editor.

John Guernsey has been made editor of *The Retail Ledger*, which covers various business angles of retail selling. Mr. Guernsey has been at Washington for the past three years, in charge of the retail census of the Department of Commerce. Detailed requirements of this magazine were given last month. The address is 1346 Chestnut Street, Philadelphia.

H. P. Brown is editing *Radio Art*, a new magazine for members of the profession, published at 420 Lexington Avenue. He uses brief news items and material of interest to radio entertainers, writers, production managers and business heads. Rates are one cent a word and up, on publication.

The Street Cleaner, 501 Fifth Avenue, uses both serious and humorous material. So far, most of the manuscripts submitted have not been of sufficient interest to warrant consideration, or have been inappropriate to that particular and rather limited field. This magazine is intended for street cleaning and sanitation departments, including garbage and ash removal, handling of city waste, etc. It can use articles of about 750 words in relation to such municipal affairs; also cartoons and short poems. Rates are indefinite now, but promised on acceptance.

Articles on food, as the subject concerns hotels, restaurants and professional chefs, should go to *The Steward*, 131 West 41st Street. This is a monthly, edited by Nat F. Worley. Rates are indefinite, but on acceptance. Specially interesting new recipes will also be considered here.

The subject of food seems to lead naturally to that of drink. The possibility of the legalization of beer has brought out some new trade papers devoted to the brewers' interests. One is *The Brewing Industry*, an 8-page tabloid edited by August J. Ferenbach—interestingly enough, once connected with the Girl Scout paper *The American Girl*. Address—475 Fifth Avenue. . . . Also, there is the *Brewer's News*, 150 Lafayette Street. *Grocery Trade News* is a new tabloid newspaper put out semi-monthly by Butterick Business Publications, Inc., 79 Madison Avenue.

which include *Good Hardware* and *Progressive Grocer*. Only the style magazines remain under the limited Butterick Company name now.

Carl W. Dipman is editor of *The Progressive Grocer*, which goes to retail grocers; and also of *Good Hardware*, aimed to meet the needs of the retail hardware merchant. Here are some suggestions he gives you for material:

"Reports are made within three weeks. Rates vary from one to two cents a word; on acceptance. Photographs bring from one to three dollars, according to merit. Photographs are of the greatest importance. They should show unusual ways of displaying merchandise, unique, home-made racks or stands, concrete ideas that can be adopted by others, unconventional and interesting pictures of dealers. Photographs in series are especially wanted.

"Second in importance are short articles on practical selling stunts. They may run from 200 to 1,000 words, but 200 is best. Let them describe ideas, stunts, plans and methods that some hardware dealers and grocers have actually used and found successful.

"Human interest, personality articles and success stories are always good and may run up to 1,500 words. Seasonal articles are another good bet. Throw in a bit of humor when you write. Dry-as-dust stuff doesn't make friends. A few good original jokes will also sell—but not clipped stuff. Manuscripts are bought by merit, not by weight, so boil your article down to the essentials."

Signed articles by department store or large specialty store buyers and merchandise managers are acceptable to the trade magazines edited by Julien Elfenbein: *Linens & Domestic*, *House Furnishing Review*, and *Crockery & Glass Journal*, at 1170 Broadway. He will also consider interviews with store executives which have been okayed by the executive. These should not run over 1,500 words. Photographs bring \$1.50 each, and articles a cent a word on the 15th of the month following publication.

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facts, not theories—you might sell a short article on the new development to Mr. B. C. Forbes, editor of *Forbes Magazine*. The address is 120 Fifth Avenue. High rates, on acceptance are paid here.

The trade-technical monthly, *Aviation*, can use some "short department items on servicing, use of airplanes, new equipment, etc. News and features not needed at present. Photographs are acceptable. Rates are variable—on publication." Edward P. Warner, editor, 330 West 42nd Street.

These markets offer little field for the free-lance at present: *Corsets and Brasieres*, 267 Fifth Avenue, is buying very little, and that at rates cut to a half-cent a word. . . . *Retail Bookseller*, 55 Fifth Avenue, must be tempted with articles that are superlatively good and interesting, before its editors will break over the wall of a big stock of material on hand to pay on acceptance. . . . *The Glass Packer*, 45 East 17th Street, needs material with the ring of authority—and almost never finds it in the general mail. . . . *Barron's*, 44 Broad Street, the financial weekly, insists on authoritative articles—although they are glad to consider anything of 500 to 2,500 words, and pay on acceptance for worthy material.

Motor World Wholesale and Automobile Trade Journal have been combined into a single monthly. These are both published by the Chilton Class Journal Company, 56th and Chestnut Streets, Philadelphia.

Modern Beauty Shop Magazine, 331 Madison Avenue, is all staff prepared at present.

Modern Packaging, 425 Fourth Avenue, assigns all its articles, according to the editor, D. E. A. Charlton.

Technical material for *Refrigerating World* is prepared by experts only. Space rates of 20 cents an inch, on publication, are paid for short articles—not more than 1,500 words—appealing to, or about, men engaged in cold storage warehousing, ice distribution and manufacture—human interest, success, or merchandising stories. Photographs are welcome; are paid for at same rate. Editor—Roland Chamberlain. Address—25 West Broadway.

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The American Way

A PRIZE FIRST STORY

By
ALINE BALLARD

Foreword by
WALTON VAUGHAN

(Reading time: 17 minutes, 30 seconds)
FROM the first day, Felle felt that she belonged in Paris. At the end of six months she began to feel fairly sorry for the Polly of New York and said, "Oh



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